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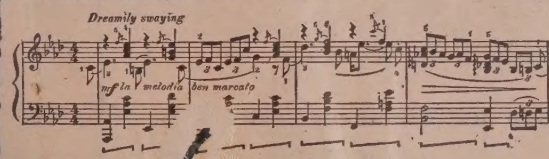
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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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The World of Music

Henry G. Weber, young native conductor, is fast winning his way to a prominent place among the leaders of the performances of the Chicago Civic Opera Company. During the past season he has led the interpretations of "Rigoletto," "Il Trovatore," "Cavalleria Rusticana," "Samson and Delilah," and "Lohengrin," for the latter of which it is said that he "conducted and brought out the grandeur of the Wagner score with great skill."



HENRY G. WEBER

Paderewski added twenty-eight thousand, four hundred and twelve dollars to the Endowment Fund of the American Legion, for the four concerts which he gave in December for that purpose, in New York, Philadelphia, Boston and Washington.

"Singing," in the premiere habilliments of its Volume I, Number 1, comes this month, a welcome visitor to our desk—an interesting event for some time anticipated. It is written, well edited, well-pleasing typographically, it enters a field entirely of its own, where there is opportunity for a big voice and a big success.

The Annual Bach Festival at Bethlehem, Pennsylvania, will occur this year on May 14 and 15, rather than at the end of the month as has been the custom. The advance in date is for the sake of commanding better orchestral resources. The Friday program will be made up of cantatas not heretofore used at these festivals; and on Saturday will be the usual rendition of the great Mass in B-minor.

The Twenty-fifth Anniversary of Verdi's death at Milan, on January 27, 1901, is observed at the Metropolitan Opera House, New York, on Sunday evening, January 24, by a performance of the master's requiem with Florence Easton, Merle Alcock, Beniamino Gigli and José Mardones as soloists and Tullio Serafin as conductor.

A New System of Musical Shorthand has been invented by Fernand Masuy, director of the school of music of La Louviere, Belgium. Unlike the older systems, the present one does not require extra lines to be ruled above and below the staff, ordinary music paper serving all purposes.

The Fourth Annual Free Production of Handel's "Messiah" was given at Denver, Colorado, on January 3, before an audience of six thousand. It was financed by city administration, and Clarence Reynolds led the musical forces consisting of a chorus of one-hundred and twenty-five, an orchestra of fifty, and popular soloists.

Arturo Toscanini, famous conductor of opera at Milan's La Scala, began on Thursday evening, January 12th, the leadership of a series of sixteen concerts by the Philharmonic Orchestra of New York, to be given in Eastern cities. Toscanini first made a name in America as one of the best of interpreters of operatic scores, when he was brought here and was a leading conductor of the New York Metropolitan Opera Company from 1908 to 1915.

Musical Works, fallen into "Public Domain," are by a new law passed by Italian Parliament, to pay a two per cent duty of the gross receipt from their sale to the State Treasury, this revenue to be used for the encouragement of musical works of National value, whether these be theatrical, orchestral, or chamber. Trust Italy to nurture her musical art.

Mme. Olga Samaroff, because of an injury to her shoulder, has cancelled her concert engagements for the season and has accepted the position of music reviewer for the New York Evening Post, a position in which her eminent predecessors have been Henry T. Finck and the English journalist, Ernest Newman.

Distinguished Achievement by Colored Musicians is to be rewarded by a prize of four hundred dollars offered by the Harmon Foundation of Washington, D. C. Vocal scores, instrumental scores for solo or ensemble, oratorios, operas; or attainments as interpreters of vocal or instrumental music entitle candidates to consideration.

A Specially Designed Organ, valued at one hundred and fifty thousand dollars, and one of the largest in the world, is to be installed in the Auditorium of the Sequi-Centennial International Exposition to be opened in Philadelphia on June 1, 1926. Plans for the organ were drawn by Henry S. Fry, President of the National Association of Organists; John McE. Ward, President of American Organ Players' Club (the oldest in America, and founded in Philadelphia); Rollo F. Maitland, Frederick Maxson and S. Wesley Sears; all of Philadelphia. Daily concerts on this instrument will be given by eminent artists.

Mary Lewis made a triumphant debut as Mimi of "La Bohème" at the Metropolitan Opera House, New York, on January 28. Five curtain calls and showers of flowers followed the first act. The orchestra broke Metropolitan traditions by rising in tribute to the former Broadway beauty of the Greenwich Village Follies and Ziegfeld Follies. Since appearing on "The Great White Way," Miss Lewis has had several years of European study, followed by a successful Vienna debut in "Faust," and an even larger London triumph in "The Tales of Hoffman."

The Foundling Hospital of London, to which Handel gave his organ, for which he raised fifty thousand dollars (a great sum in those days) by the first London performances of the "Messiah," and to which he left by his will the original manuscript score of this great oratorio, is to be removed to fine new quarters in the open country, thus losing its old world atmosphere and traditions.

Mme. Ernestine Schumann-Heink is planning for next season a "Jubilee Concert Tour" in celebration of her fifty years in the singing profession. An unique record in that at her age others have been deserted while the public still seems as thirsty as ever for her prodigious art. She "was wonderful at twenty, superb at thirty, remarkable at forty, sublime at fifty, and now at sixty she is a wonder of the world."

Princess Marie-Jose, the nineteen-year-old daughter of King Albert and Queen Elizabeth, has received a first prize for passing with high honors in the chamber music class for first-year entrants in the Musical Union of Belgium Festival. Her interpretation of works by Bach, Handel, Mozart and Schumann received most favorable notice.

The Centenary of Carl Maria von Weber's death will occur on June 5th, next. Celebrations already arranged include the revival of "Der Freischütz" at the Paris opera. London, where the master died, will be sure to observe the anniversary fittingly, along with European and American organizations.

Smetana's humorous opera, "The Bartered Bride," was revived at the Metropolitan Opera House, New York, on the evening of January 28, its last performance there having been in 1912.



TAMAKI MIURA

est part of her accomplishment was the mastery of English till she vied with her American confreres in its enunciation.

Tamaki Miura, the little Japanese prima donna, who has sung herself into the hearts of opera audiences by her fascinating Madama Butterfly, which she has done more than a thousand times, recently added another triumph to her achievements when she created the title role of Aldo Franchetti's "Nanioka-San," with the Chicago Civic Opera Company. Not the smallest part of her accomplishment was the mastery of English till she vied with her American confreres in its enunciation.

Not Only Big Centres of France, like Paris, Bordeaux and Marseilles have their opera houses, but also such smaller cities as Nancy, Dijon, Nantes, Rouen, Toulouse and Lille have their winter season of opera. At Marseilles, Calais and Nancy the municipality supports the enterprise and the opera houses are called municipal theatres. And the smaller American cities are beginning to ask for their opera!



W. W. HINSHAW

well into the second thousand, on itineraries which have touched most of the states of the Union.

Six Negro Pianists have won an honorable place among concert artists: Augustus Lawson of Hartford, Connecticut; Hazel Harrison of Chicago, Tourgee Debose of Tala-dega, Alabama; Carl Diton of Philadelphia; Sonoma Talley of New York; and Lydon Caldwell of Brooklyn.

The Widow of Camille Saint-Saëns, eminent French composer who died in 1921, has been awarded the usufruct of the composer's "author's rights" from all his works, amounting to one hundred thousand francs, by the First Chamber Court which thus reversed a former decision of the lower courts.

The Anniversary of Stephen C. Foster's Death was observed on January 13, in Pittsburgh and western Pennsylvania, by orchestras and various musical organizations. In Pittsburgh his melodies were heard from the chimes of leading churches in the morning, at noon and in the evening.

Sibelius, on his Recent Sixtieth Birthday, was voted by parliament an increased pension from the Finnish Government, bringing it up to one hundred thousand marks (about twenty-five hundred dollars). He received also a large gift of money by popular subscription.

Otto Klemperer, director of the orchestra of the National Theatre of Weisbaden, Germany, began on the evening of January 24 a two months' engagement as guest conductor of the New York Symphony Orchestra.

Centenaries of 1926 are interesting. Palestrina stands in proud isolation among the quadri-centenaries. Charles Burney, the celebrated English historian of music, is most prominent on the bicentenary list; while among the centenarians are W. T. Best, the eminent English organist, Stephen C. Foster, American folk-song composer, John Thomas, most famous harpist of his time, and Mathilde Marchesi, the teacher of Meib, Eames, Calve and other celebrated singers.

Maria Kurenko, already well known to European opera audiences, and who has been filling engagements in other parts of the States, made her New York debut at Carnegie Hall on the afternoon of January 16th. Though announced as a coloratura, and skillful in this field of vocalism, press comments seem to indicate that she is even more proficient in beautiful lyric song. A place of real eminence should be hers.



MARIA KURENKO

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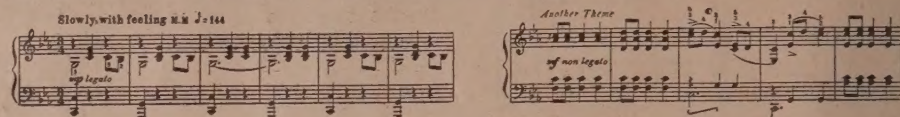
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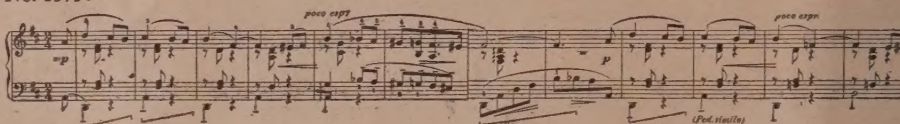
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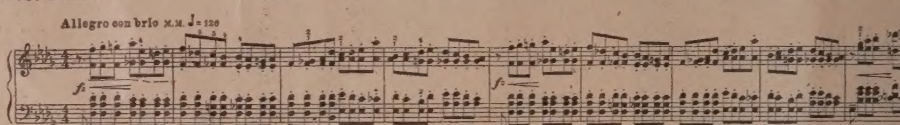
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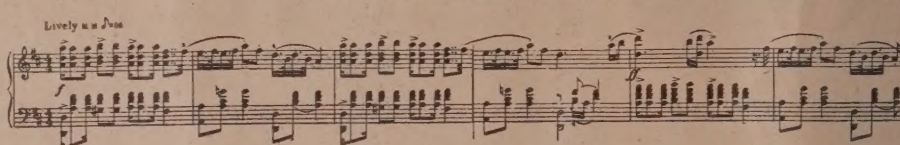
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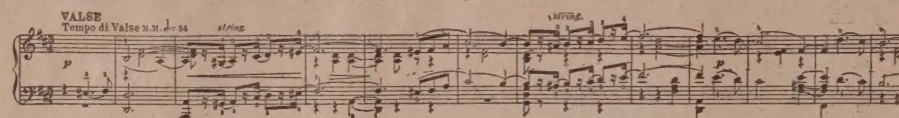
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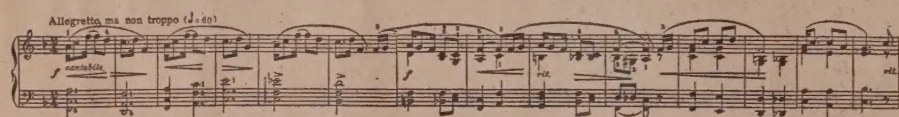
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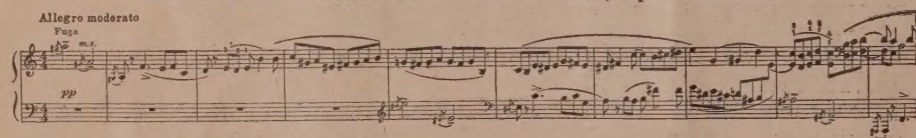
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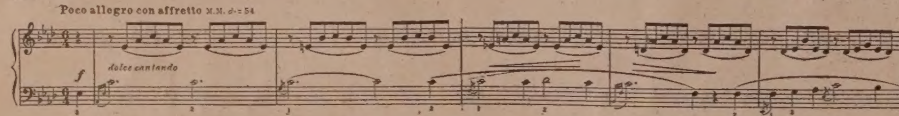
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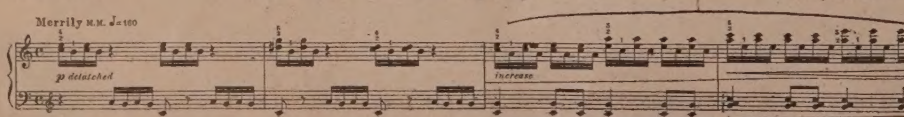
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VOL. XLIV, No. 3

How Much Sleep Should Musicians Have?

SLEEP and the musician is a problem not considered lightly. The old-fashioned advice that the adult male should have eight hours sleep each night and the female nine hours seems to be disregarded by many. Mr. Edison has always contended that if the average person ate less and used up less energy in food digestion, less sleep would be necessary.

Sleep is the balance-wheel of life. In proportion to the energy expanded, mental, muscular, nervous, so must be the dosage of sleep.

The musician rarely realizes the great amount of energy he puts forth. The nervous strain that the average teacher undergoes in one day often far exceeds that of the business man. This mostly comes from the anxiety that goes with the habit of making pupils "toe the mark." It is absolutely impossible for one who has not gone through the actual experience of teaching to know what this means.

The drain upon the vital forces of the musician must be made up during peaceful slumber.

Here are some good rules about sleep:

1. The way in which to determine the proper number of hours for sleep is entirely an individual matter. Take enough sleep to make you want to spring into action immediately upon waking.

2. If you never feel like "springing into action" the moment you wake, find out through your doctor, your dietician, or your bed-maker, what is the matter with your sleep.

Just as some people are rarely more than half awake during their entire lives, others are rarely more than half asleep. Sleep should be sound, dreamless, restful and peaceful. Some psychologists insist that absolute quiet is all-essential. How can one get absolute quiet in the modern city? It is only to be found in the "real" country and this is often the reason why people profit so much from vacations. They sleep better. Above all things, Mr. Musician, if you want to do great things in your life do a little great sleeping on the side. Long hours demand just so much of your life assets. Make up your liabilities with sleep.

After Hours

THE oracles of success in addressing youth frequently recount some paradigm like this:

"Tell me what you do with your leisure hours and I will tell you how successful you will become."

As a matter of fact the subject of the leisure hours and how they are employed is one of the greatest social problems of man. In years past educators were content to devote their time to teaching the young human animal how to make a livelihood. Fine! But what about the other third of his waking time, his leisure hours? If he has not been trained so that these may be profitably spent in self-development, he will be obliged to waste them in idleness or in things which may undermine his morals, his health and his entire future.

In stating the four indispensable demands in modern education, Dr. Thomas Jesse Jones, special advisor to the United States Bureau of Education, makes the following list which we consider very wise.

1. Health and sanitation.
2. The appreciation and use of environment, material and human.
3. The household and the home.

4. Recreation and culture.

That is, education must first of all concern itself with adequate provisions for these relations to life.

Because music bears so directly upon the household and the home, recreation and culture, it is of vast importance in the upbringing of the child. The child with a good musical education need never worry about having a thoroughly delightful and profitable way of spending the leisure hours. He is placed in position to develop his body, mind and character through the most delightful of arts. He need not resort to trashy reading or questionable movies for his amusement. There is no study which excels music as a means of providing for those very important periods in our daily lives—our leisure hours.

Giant Minds and Modern Music

THE process of bringing the hard-boiled educational specialist of the seventies to realize that music had within itself any characteristics which would make for pre-eminent position as a practical teaching subject was so hopeless that musicians themselves gave it up in despair.

These positive gentlemen catered to business men equally "Hard-Boiled" and, if they dared even suggest anything in school or college work which was not "practical," they were excommunicated.

About a year before the death of the late tobacco magnate, James B. Duke, we had an opportunity to converse with him on musical education. Mr. Duke had just given an imperial fortune to Duke University at Durham, North Carolina. Mr. Duke, in giving his opinions, said, "Boys have no business with music. It's all right for girls, but the boys have to work."

It was quite evident that Mr. Duke had never studied music to any extent because, if he had done so, he would not have implied that music was not work.

The educators of Mr. Duke's era looked upon music as a very pleasant accomplishment for girls and one which would serve to keep them free from bothering with what the "Hard Boiled" gentlemen considered the more serious and more important problems of life. Therefore a great part of the work in the old-fashioned girl's schools, notably in the South, was spent upon the study of music, sometimes of a very trifling kind. The result, in such schools, was that the music literally swamped most of the other academic work. Only the circumstance that music was a great revenue producer for the school insured its continuance.

Enter another kind of "Hard-Boiled" educator. He stood petrified on the rock of scholastic standards. Music had interfered with these standards according to his way of thinking. Therefore, "out with music!" That is, out with any kind of music that might show a profit in the college comptroller's report and take corresponding interest from the work of the other departments.

Scores of colleges went through this process and left the unfortunate muse shivering on the academic doorsteps. In the place of actual music study, was substituted what came to be known as "theory." The same "H. B." educators, who would have laughed themselves sick at a University which attempted to conduct a medical school or an engineering school without practical laboratories, were perfectly content to have music go without.

Then came the great change. Much of it is due to the Yankee sense of Dr. Charles E. Eliot, former President of Har-

vard College. Dr. Eliot saw music in its real worth. He saw that there was nothing in educational life which so disciplined the mind for rapid, accurate thinking in coordination with the muscles and nerves of the body as did music. Then he probably noticed that many of the greatest thinkers of the world had had this discipline and that they were glad to state their opinions of the immense value of music in actual life work in other occupations. These giant minds, these world intellects, told how music made them think clearer, quicker, sharper; how music rested their over-taxed brains; how it brought great joy to their off-work hours.

The result is that in colleges everywhere the serious and experienced members of the faculties are beginning to realize that a college without a well accredited course in applied music is greatly handicapped in the modern strife for educational pre-eminence. Never before has there been such widespread interest in the practical study of music, in university circles.

Are Conventions Worth While?

WE WENT out to Dayton, to the Music Teachers' National Association convention during the last week of December. The convention was held with the backing of the local business interests, represented by Mr. Kelso and Mr. Smith, and by the leaders of Dayton's social life, Mrs. E. A. Deeds and Mrs. H. E. Talbot. The delegates and speakers had a hard time in keeping from being kidnapped by the splendid Daytonites who were most anxious that the visitors should know more of the charms of that progressive Ohio center that has given to the world the flying machine and the cash register, to say nothing of electric lighting for rural districts, electrical refrigeration, and last, but quite as significant, the remarkable Dayton Westminster Choir of sixty highly trained singers specializing in *a capella* work.

The convention was held in a fine modern hotel with excellent facilities for meetings. There were some thirty-six "papers," all discussing subjects which their authors thought it worth while to come hundreds of miles to deliver. The members received them with great enthusiasm. It is one thing to read a paper in the annual report and quite another thing to get it with the personality of the speaker combined.

If one goes to a convention for the papers alone, the investment of time and carfare are questionable. The big thing is the personal contact that one gets from other men and women in the profession. This convention was splendidly attended and soon became a kind of clearing-house for musical opinions from New York, Massachusetts, Utah, Iowa, North Carolina, Kansas, California, Pennsylvania, Toronto, New Orleans—everywhere. Was it worth while? Well, if you could have heard the hum of conversation and the enthusiasm of the delegates, you would not ask this question.

The convention was ably presided over by the President, Leon R. Maxwell, of New Orleans. Gustav Saenger, famous Voice expert, was present and delivered a notable paper. The convention will be held in Rochester next December. The president for next year is to be, we understand, H. L. Butler, Dean of the School of Fine Arts at Syracuse University.

Any music teacher may join the Music Teachers' National Association by sending \$4.00 and a letter of application to the Treasurer, Waldo S. Pratt, 86 Gillett Street, Hartford, Connecticut.

As the Association was founded at Delaware, Ohio, in 1876, largely through the initiative of Mr. Theodore Presser, we are naturally interested in the Fiftieth Anniversary next December, which will be held in the home of the wonderful Eastman Conservatory at Rochester. Why not join now and arrange to be present upon this historical occasion?

America and Education

ACCORDING to Hon. David F. Houston, America spends more than all other lands combined upon education. Question: How much of America's world prestige is due to this?

Another Notable Special Issue

THOUSANDS of ETUDE readers tell us that they save our Special Issues of THE ETUDE for permanent reference. Thousands of others have written us years after the publication of some of our special issues, in order to secure copies which only too often are out of print. Our Special Chopin Issue of February will be followed in April with a Special Hungarian Issue with articles and interviews from Erno Dohnanyi, Margaret Matzenauer, Yolando Mero and other world-famous Hungarian musicians. We have spent years in focusing upon the kind of educational and "human" musical material which we know our readers enjoy and which will give them information rarely found in libraries of books. We ask our friends to advise their musical acquaintances and pupils of this issue in advance so that there may be no disappointment in securing copies.

Some recent ETUDES have been "over-sold" a few days after publication.

The Associated Glee Club Movement

PERHAPS some of our friends who "listen in" heard the wonderful concert given at the Metropolitan Opera House in New York under the direction of The Associated Glee Clubs of America last year. There was a chorus of one thousand men under many able directors, and eminent soloists. Although we heard this great musical event in our home over one hundred miles away, we shall always think of it as one of the great musical thrills of our lives. Meanwhile the associated glee club movement has grown so rapidly under the able presidency of Mr. Orr, it will require a great New York Armory to hold the throngs who desire to attend this year. Last year every seat for the concert at the Metropolitan was sold weeks in advance. This movement promises to lead to the formation of hundreds of new male Glee clubs and a great impetus to the entire musical life of the Nation. Should any of our readers desire to have further information about the movement, they may write to Kenneth L. Clarke, the Executive Secretary, at 62 West 45th Street, New York.

Violinists or Fiddlers?

HENRY FORD has been having "the time of his life" listening to venerable rural fiddlers play tunes that are dear to the heart of the great manufacturer. According to report Mr. Ford disdains music that comes from higher sources. He is a man of the people and wants what he feels is the people's music.

All honor to the old country fiddlers, who form a kind of musical species of their own. In Providence, Rhode Island, there was a convention of these folk early in January; and Joseph Shippe of Plainfield, Connecticut, was declared the champion. Being champion fiddler must be something like being a champion poet or a champion clergyman. Joseph let his bow fly and tapped off the rhythm with his aged foot, in a way that brought great joy and great envy to his octogenarian rivals. His *piece de resistance* was the "Devil's Dream;" and when he had used up all the available rosin, the crown of musical immortality was placed upon his head.

Unquestionably Joseph has reached the hearts and the feet of many of his neighbors for years. His music has as much to do with the great music of the world as school-girl doggerel has to do with *verse libre*. Perhaps he has a greater mission in his field than has Kreisler or Heifetz.

Do You Want to Play the Beethoven Sonatas?

THE majesty of the Beethoven *Sonatas* remains serene and noble, after a century of great musical advancements. Every piano student has a keen ambition to play this wonderful literature. In our May issue will commence a notable series of analytical articles upon these great works by one of the biggest brained musicians of the present day, Professor Frederick Corder, of the Royal Academy of Music, at London.

"Under No Consideration Would I Give Up Music"

An Interview with the Distinguished Engineer,

RALPH MODJESKI

Builder of Fifteen World-Famous Bridges

Biographical

Ralph Modjeski, the greatest of living bridge engineers, was born at Cracow, Poland, January 27, 1861. His father was Gustav Modrzejewski and his mother was Helena Modjeska. The family name was changed when they came to America in 1876. This was done for the purposes of naturalization. Mr. Modjeski graduated at the College Ponts et Chaussées with honors. He has designed and built many of the foremost bridges in the new world. His great achievements have brought him distinctions from many learned bodies, establishing him as one of the foremost en-

gineers of his age. Few people know that he is a most accomplished musician, who at one time studied diligently with the view to becoming a pianist. Mr. Modjeski is a man of slender stature, extremely modest, quiet, genial and gentle in his demeanor, but with the intense intellectual force and poise so often found in the Polish race. In many years we have never presented as powerful and significant an argument for the value of music in the daily life of the busiest men as that which Mr. Modjeski has given to THE ETUDE in this most interesting conference.

"Music is an art of such an unusual nature that when I assert that every man should study music, I know that there will be some who will not grasp the reason of such a positive and far-reaching statement. No one who has not studied music is in a position to appreciate its manifold advantages, not merely to those who devote their lives to music, but to those who have a part in the everyday work of the world and feel the need for both a stimulus and a rest from the humdrum of that merciless ogre that we sometimes call modern business. Particularly in America, where every second of the working day is expected to count for so much, the man worked to the last degree of his nervous and brain capital must

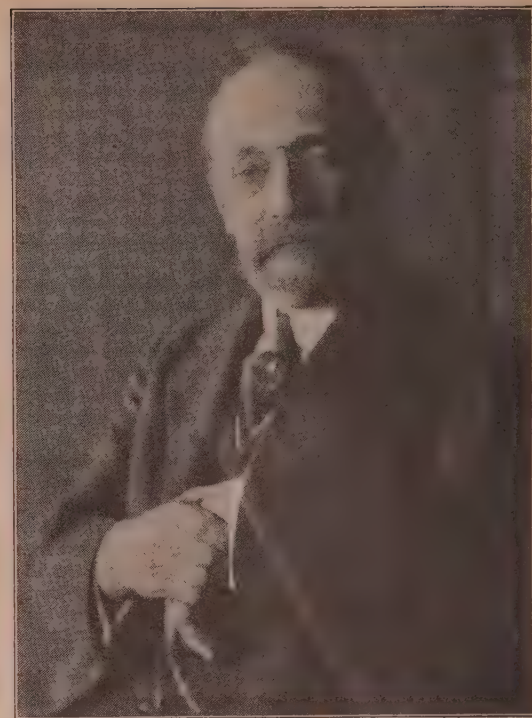
have something to which he can turn that will save his brain from exhaustion. Possibly this is the greatest office of music and the thing which makes it indispensable in American life.

"Fortunately, American business men are beginning to realize this in some measure (many of them, alas, too late). More attention is now being given to music in our country than ever before. The coming generation will possess far more men who have at least some musical ability than the past. It has been my firm conviction that colleges spend a vast amount of time upon every manner of sports and other activities which could be spent with far more advantage to the student in after years if more actual courses in practical music were introduced. By practical music I mean learning how to play, to interpret; not merely a few archaic facts about musical theory and musical appreciation, valuable as these subjects unquestionably are in their places.

Intellectual Discipline

"The music student should have the means to enjoy music; and music is enjoyed most when it is performed. It is my conviction that the boy who has the advantage of studying music and art is better fitted for future life, even in other professions and in business. It may very definitely contribute to his success, by giving him vision and daily inspiration to raise his soul, and by this I mean his whole being, to higher levels of human experience and accomplishment.

"The intellectual discipline of music is enormous. I am positive that it has done a great deal for me. I would not give up what I know of music for any consideration. The mind drill can hardly be compared to mathematics, except that it is a most logical and orderly art. It is inconceivable that the training that puts the human mind through a great number of beautiful melodic and harmonic patterns, all gracefully and often powerfully designed with marvelous symmetry and balance, can fail to be of great benefit to the student, particularly in the formative years. This may be difficult for the business man to understand. It may be difficult for some educators, who have never had this experience, to understand, but, if they had had the advantage of reaching that stage of advancement where they could play with comfort a few of the Bach *Fugues* from the "Forty-Eight," they would be forced to realize just what is meant by the statement made at the start of this conference.



RALPH MODJESKI
The World's Greatest Bridge Builder

A Thorough Training

"It was my good fortune to have an excellent musical training in my childhood. My father was musically inclined but not a musician. My mother played the piano unusually well and had a beautiful singing voice. In fact, she had expected at one time to become an opera singer instead of a tragedienne. My piano lessons began at the age of ten, and since that time I have never been without contact with music in my life.

"My teacher at one period was the father of Josef Hofmann, the famous pianist. He was Casimir Hofmann, professor of harmony and composition at the Cracow Conservatory, and also conductor of the opera in Cracow. The brilliant career of his son has eclipsed that of the father, but the elder Hofmann was regarded as one of the finest teachers of Poland. He also composed many works, including operas, which were given with success. Small wonder that the son of so able a father should become one of the greatest musicians of the time. He was a very careful and painstaking master. When I went to Hofmann I was already sufficiently advanced to have him start me upon the Tausig Clementi *Gratus ad Parnassum*—those technical stairs which have been found so necessary to many pianists. I still employ the Tausig daily studies when I need to keep up my technic. Hofmann also taught me much Chopin and some of the Mozart and Beethoven *Sonatas*.

A Story of Josef Hofmann

"My mother used to tell me many stories of Josef when he was beginning to attract immense attention as a prodigy. Once she went with the parents and the little pianist to visit a very prominent musician in Warsaw named Louis Grossman. They were very anxious to test the little child's sense of absolute pitch. It was difficult to get him interested. Finally Grossman produced some candy and the tiny Josef went under the sofa to eat his candy. From this point of seclusion and vantage the child called off the notes as Grossman struck them at the keyboard, never making a failure.

"I always wanted to become an engineer, and when it was thought that I was sufficiently prepared I was sent to the great engineering school in Paris, Ponts et Chaussées (Bridges and Roads). My first entrance examination was a failure. There were one hundred applicants to take the examination and only twenty-five openings. The system flustered me greatly. I was placed in a room with a solitary examiner and was entirely unfamiliar with the methods. The result was that I passed twenty-seventh in the list, and was rejected with great chagrin and discouragement.

"Thereupon I decided to abandon the prospect of becoming an engineer and to devote my attention to becoming a professional pianist. For eight months I studied the instrument with this in view, often studying from six to eight hours a day.

"Then I decided to take the examinations again at the engineering college. This I did and succeeded in



THE NEW MODJESKI MASTERPIECE—THE DELAWARE RIVER BRIDGE
The Longest Suspension Bridge in the World, to be Opened on July 4th

This fine drawing is presented by the courtesy of the New York Times.

passing fourth in the list. Notwithstanding the application required by such an exacting science as engineering, I have always found time to keep up my music in some practical manner.

Daily Practice

"One cannot have anything without paying for it, and the price of musical ability is regular practice. I usually play after dinner. Sometimes I play for an hour or two, and often several hours on Sunday. I have tried golf and other forms of physical exercise, but I never get from these what I get from music.

"It is not easy to tell the reason why music is so restful. Possibly it is because one cannot think of anything else but music when playing. An entirely different set of mental cells is probably employed in this way and the others rested. Of course it is possible to play finger exercises and find the mind wandering to other things, but when one plays a good composition properly it demands all of the attention to the last degree.

"Then there is a great satisfaction in mastering a musical composition—playing it from memory in your own fashion. The person who does not know how to play does not understand this. When I first learned Chopin concertos I had a feeling of exaltation which is hard to describe. There is a sense of possession and intimacy with the work that can never be acquired by hearing it.

Famous Pianists

"More than this, the one who knows how to play has a new joy in life, in being able to listen to music more intelligently. This has meant much to me. One of the greatest pianists I have ever heard was one who is scarcely known in the new world. She was admittedly the greatest pupil of Chopin. Her name was Countess Czartoryska. She was very wealthy and never played in public except for charity. I was fourteen or fifteen years old when I heard her, but her wonderful playing of Chopin remains with me to this day. It has helped me ever since in understanding and playing Chopin.

"Quite naturally, my Polish ancestry has given me a great love for Chopin, and I have studied and memorized many of his Nocturnes, Polonaises, Studies and Mazurkas, but I have not made the error of neglecting the master works of Bach (I played several of the fugues from memory), of Mozart, Beethoven, Weber, Schumann and others.

"Of the composers of to-day, I am most interested in the works of Sergei Rachmaninoff. I find very little that in my judgment appeals to me in modern composition of the so-called futuristic type. Just as the cubist art is passing, so will cubist music pass. It was a fad, like the hoop skirt and the bustle, which people tolerate

for a while, largely because of curiosity, but it lacked logic and organic structure. Meaningless words do not make poetry, and music without inspiration of a virile and sincere character cannot be expected to endure.

"It has been my good fortune to hear many of the greatest pianists in my time. Paderewski, who seemed to be destined for immortality from his youth, and who was known as the second Chopin in Poland long before he ever thought of coming to America, was a frequent visitor at our home, and I came continually under the inspiration of his masterly playing. Once at the keyboard he always seemed untiring, and would play repeatedly far into the small hours of the morning. Mme. Sembrich was also an intimate of our family. I never heard her play anything but her accompaniments. My mother, however, used to tell me that she was an exceedingly fine pianist as well as an exceedingly fine violinist. Once she gave a recital at which she sang, played piano and also played violin, all with huge success.

Poles Fine Musicians

"The Polish people have the credit for being fine musicians, but I often think that they at the same time have unusual opportunities from youth. They are surrounded by people who love music and to whom the ability to play is a real accomplishment; something that wins them honor and distinction and higher social recognition. Possibly this is because they have had a degree of continuous civilization for so many centuries.

"To revert to the pianists, I would like to say that I consider a ticket to a recital as good as a fine lesson to any pupil who knows how to appreciate it. To have heard Mme. Essipoff (the first wife of Theodore Leschetizky) play was a great sensation. Her extreme success and phrasing were unforgettable. I would consider her the second best Chopin interpreter I have ever heard.

"Anton Rubinstein was a most powerful talent. His playing was impetuous, and he was sometimes accused of playing some works, such as the Beethoven *Sonatas*, at far too great a speed. It seems as though he was continually harnessing a colossal force almost beyond human control. His brother, Nicolai, was a magnificent pianist. Many admired him as much as Anton, but he never achieved the same fame.

"Von Bülow, with his precise, cold, scholarly interpretations, was a great master in his way. Everything was so organically perfect that it was like a wonderful piece of musical machinery.

"Sophie Menter was a pianist of great virility and spectacular power, after the manner of Carreño. She perhaps lacked the fine psychic interpretative characteristics of such a pianist as Mme. Bloomfield-Zeissler, also always a welcome and admired guest at my home."

Are Scales Worth-While?

By Sid G. Hedges

WHY it is that nearly all of the great teachers and great players laud scale study so highly?

Scales are a fetish to some teachers and a tribulation to their pupils.

From a lesson with one of these teachers it would seem that to play scales perfectly is the end of all music study. Small wonder that the pupil finds it hard to retain interest in his study. To the learner the ability to play scales faultlessly does not appear a very thrilling goal. And the vast variety of scales swiftly revealed to the timorous student is terrifying. There are chromatic scales, harmonic and melodic minors, scales in thirds, sixth, octaves and tenths, and in double thirds; and most of these can be played both in similar and contrary motion. Besides all this there is the bewildering twin world which includes dominant and diminished sevenths in arpeggio, and major and minor triads—with numberless inversions.

It is no wonder that the poor learner is troubled.

Yet there is one thing which should always correct his, and the teacher's, perspective; it should be remembered that scales are not an end in themselves, they are merely the means to an end. They are a useful gymnasium in which points of technic can be practiced.

Supposing, for example, that you wish to play a piece in six sharps, but are not at all sure of the sharps beyond the third. By playing through the six-sharp scale a few dozen times, the fingers will become accustomed to the unfamiliar key and the D, A and E sharps will be safely recalled to mind.

Or supposing that you are troubled by the difficulty of making a clear distinction between staccato notes and notes that are merely detached. By taking any

sort of study or piece, a certain amount of attention will necessarily be used up in reading the music. But by playing a simple C or G scale one's whole attention can be given to this point of technic, for the scale itself can be played without the slightest thought.

This is how scales should be used. They should be played until they can be performed without the slightest conscious thought; then one's full attention can be given to the technical manner of their performance.

One of the difficulties of every instrumentalist is to make his fingers work with perfect evenness through long, swift runs. Scales afford the ideal preparation; for evenness is the most distinctive characteristic of a good scale or arpeggio.

Arpeggios make one familiar with keys and chords and thus help tremendously in improvising or in playing by ear.

An ideal way to begin the day's practice is with arpeggios and scales, slowly at first, and working gradually up to the best pace that one can make.

So, although scales need not be worshipped, they should certainly receive that measure of respect to which, by their undoubted usefulness, they are entitled.

"Every musical work comes through impressions that crystallize in the brain, in the ear, and little by little, yet mathematically, gather substance as notes and rhythms.—Bach wrote for the harpsichord because it was the instrument of his epoch. I am living with my time. Why should I not write a piece for mechanical pianos?"

—IGOR STRAVINSKY.

Winter Musicales

By Rena Idella Carver

VARIED, attractive and interesting programs may be made up of pieces descriptive of King Winter's sway. Short poetical prefaces are worth the effort on the part of the instructor.

In this quotation from "A Drowsy Winter's Day" the effect of pale winter sunshine is drawn,

"Palely he shines, yet touching by his glow
The madder birch-tops with a tint of rose
And purple shadows, as with motion slow
The branches sway where'er the light wind blows,
Marking the hollies in their sombre green
(Clothed 'midst the naked boughs of mightier trees)
Where they still keep the soft rain's glistening dew;
Or in the furze that bounds the old bohreen
Some bolder blossom than the rest he sees,
And lights this tiny speck of golden hue."

1. WinterSvendson
2. November (Troika)Tchaikowsky
3. DecemberTchaikowsky

"I love blue shadows laid
Like curling plumes on snow;
And icicles—clear shafts of jade—
And dreams that a thrush flings
Against cold stars."

"The trees, all crystallized by the melted snows,
Sparkle with gems and silver, such as we
In childhood saw 'mong groves of Faerie,
And the dear skies are sunny blue as those;
Still as thy heart, when next my own it lies
In love's full safety, is the bracing air;
The earth is all enwrapt with draperies
Snow-white as that pure love might choose to wear—
O for one moment's look into thine eyes,
To share the joy such scene would kindle there!"

1. Intermezzo, Snowflakes....Von Wilm
2. CoastingC. Burlough
3. Snowflakes, MazurkaVon Wilm
4. Snow Bells (4 hands)F. Behr

If desired, a brief paper on Christmas in different countries may be used here.

Christmas Carols of many lands may be sung by a group or by all the pupils.

A tableau may be presented on the stage while hidden songsters give the carols.

1. Christmas EveHeins
2. Christmas BellsRathbun
3. Knight RupertSchumann

"The morning is ten thousand miles away.
The winter night surrounds me, vast and cold,
Without a star. The voiceless fog is rolled
From ocean-levels desolate and gray;
But over all the floods of moonlight lay
A glory on those billows that enfold
The muffled sea and forest. Gaunt and old,
The dripping redwoods wait the distant day."

1. JanuaryTchaikowsky
2. MidwinterMacDowell
3. Norwegian Love Song.....Clough-Leigher

A number of other pieces to select from are given also.

Magic Bells.....Geo. Martin
Under the Mistletoe.....H. Engelmann
Christmas Bells.....L. Kohler
Chiming Bells.....Trojelli
The Coming of Santa Claus.....F. L. Eyer
Bells of Christmas Eve.....H. Wenzel
The Arrival of Santa Claus.....Engelmann
With Wind and Tide March.....H. D. Hecitt
Winter TalesA. Czibulka

"It may be true that we spend more millions of dollars on music than any other nation, but the question still remains: Do we get good value for our money?"

—DANIEL GREGORY MASON.

"Genuine, that is, inspired music is an expression of the eternal ideas of inner life in any of its phases. In the moment of inspiration, the 'creative genius' is not the mere spirit of the individual, but the latter merged into the spirit of life in one of its phases ('eternal ideas') beyond the confines of individuality."

—HEINRICH PRITZNER.

Equal Finger Development

By the Noted Piano Pedagog

PAUL KURSTEINER

Professor of Pianoforte Playing at Ogontz School

THIS PARAGRAPH will state at its very beginning something that may surprise students at large, may give them food for thought upon a subject which many of them have never noticed, to which their attention has seldom or never been called. It is a subject which our sub-conscious recognizes in our practice, there being always present the idea that our fingers are all being exercised the same, each one holding its place and pace with the others. The statement to which we alluded above is this—that the vast number of etudes and studies written as exercises, and to be practiced as such, are absolutely worthless when the idea of equal finger development presents itself. We except, of course, those studies written expressly for that purpose.

Our aim here is not to break down or destroy all faith in all etudes, but simply to call attention to the rank and file of these hundreds of them which have been written and published since the idea of their necessity was first conceived by those who primarily thought them out. It is not necessary to mention any just now by name, but simply refer to them as a class. You may see the results of the past arising in their graves to protest at such a sweeping statement; and many of those living will hold their hands in holy horror at such a quasi rash summary, regarding it as false doctrine and heresy. Let me not become alarmed, for we have in mind this one, single item—Equal Finger Strength. We are now speaking technically.

Weak Fingers and Strong Fingers

THE FINGER-BOARD of our piano is so arranged and composers are forced to write so that the most work falls upon the second and third fingers, less so the thumb, still less the fourth, and least of all the fifth. It goes without saying that unless some work is done especially for those fingers naturally weak, there still is at the end of a period of study, say, two or three years, this discrepancy of strength between the grades of individual digits. Look back for a moment, you who have noticed these numberless etudes, and see if this be not so. The acquisition of the necessary strength lost by months of neglect, cannot be effected by a few hours of modic practice, as the writer knows from bitter experience in his own study and from that of his pupils. It is a physical impossibility to regain at a moment's notice the muscular strength only acquired by steady, long work. Any physical instructor will tell you that a main number of minutes a day devoted to calisthenics is of far greater value than an hour's work twice a week. The reason of all this foregoing lies in the fact that most exercises for beginners (and many of the etudes for advanced players) are formed with the fingers running 1, 2, 3, 4, 5 as a basis, this being peculiarly suited to the

Regarding Czerny

BOOK AFTER book of Czerny, for example, is practiced, laid aside and a new one taken up, and often of strength in each individual finger in its relation to the others is made. It is without doubt a fact when you look over your own work, besides talking of things of mutual musical interest with your fellow-pupils, you will find that most of your fellow-pupils have been studying these etudes simply as etudes, use you and they have always heard from friends and teachers that this is the thing to do in order to attain technical proficiency. It has been done for years, course of procedure, and in a way the etudes written for piano are generally intended by those writing to be practiced for speed and endurance. For these things the writer can only say that he agrees with absolutely. There is nothing so good for these things as the etudes written by Czerny and composers like him. The etudes of Chopin, which bear that name, are far more than etudes in the strict sense of the word, being really concert pieces to be played only after having arrived at the highest state of proficiency in the art of piano playing. So these etudes of Czerny are not included in the same class of those mentioned above, which are really to be used for preparation. The thing might be mentioned here. It is this: At the time Czerny wrote his etudes the pianos of his day were loaded with what was called the Viennese mechanism,

which had a very light action and very shallow—the key being capable of a very slight depression into its bed as compared to the actions of our modern grand pianos. This action made it very possible to obtain a high degree of velocity. You will find the original metronome markings very high; for, being so light and not requiring the strength necessary for modern actions, it made one's fingers seem stronger than they were. The writer has played upon them.

On pianos of the present day it is difficult to attain those speed marks in as short a time as they used to do, because the present-day action is much deeper and stiffer, requiring more strength to make a tone than was used in that period of time, for Czerny lived 1791-1857. The great Liszt was one of his (Czerny's) pupils. He thought so highly of these Czerny etudes for his own pupils' use to attain the highest degree of proficiency in technic that one of the writer's instructors, upon asking Liszt what he should bring for his first lesson, was told to bring Bach and Czerny. So we have the greatest authority as to the benefits to be derived from those works.

In order to show just how these etudes in general do not contribute to an equal finger development, the writer has chosen the first study of Czerny, Op. 740, as an example. While you are reading this article bear this one phrase in mind—equal finger development—for that is the one idea the writer wishes to drive home in the minds of all his pupil readers. In this study only sixteenth and a few eighth notes at the end of the phrases have been selected; the further comparisons being based on those as a foundation, the chord notes not being included in the computations following.

Comparisons

THIS ETUDE is so written that there are for the right hand 823 notes, for the left hand we find 906. In the sub-division following of the number of times each finger is used, attention is called to the proportionate use of the separate digits. In the right hand the number of notes for each finger is cited:

5th finger	90
4th "	167
3rd "	218
2nd "	206
1st "	142

Computation for the left hand:

5th finger	112
4th "	209
3rd "	228
2nd "	218
1st "	139

The first thing to notice is the discrepancy between the number of times the fifth and thumb are used in contrast to the others—not to mention the fourth. Make the same computation here as is made for the scales further on in this article, but make the time one hour in extent. Put the metronome at 88. Play one note for each tick, for that is a slow, conservative tempo in which to practice while learning for the first time. This mark of 88 means you will play 88 notes a minute. Practicing for an hour this foots up 5280 notes. In this hour of practice the simple rule of proportion tells us that the number of times the fingers are used is as follows, fractions being omitted:

RIGHT HAND		LEFT HAND	
5th finger	578	5th finger	652
4th "	1071	4th "	1218
3rd "	1386	3rd "	1320
2nd "	1321	2nd "	1270
1st "	911	1st "	810

This table is for but one hour's work, besides, the speed is comparatively slow. By learning the notes correctly in one hour, in the next hour you increase your speed—still increasing your speed as you become more and more proficient, you will arrive at that of four notes to the metronome set at 132—a good speed for the average second-year student studying with professionalism or some goal of earnest work in view, say, three hours a day in general. The computations you see below are

almost incredible. No one would believe, unless he saw it in black and white as a calculating, cold-blooded fact. With the metronome set at 132 playing four notes to a tick, by the time an hour has elapsed (it makes no difference if you split up your hour's work in fifteen or thirty-minute periods) thirty-one thousand, six hundred and eighty notes have fallen from your fingers. The proportionate number of times the fingers are used is as follows, fractions omitted:

RIGHT HAND		LEFT HAND	
5th finger	3464	5th finger	3916
4th "	6428	4th "	7308
3rd "	8380	3rd "	7972
2nd "	7892	2nd "	7623
1st "	5466	1st "	4860

Besides noticing the fewer times the fourth and fifth fingers are used, realize that the strong fingers, the third and second, are being used twice as often, becoming stronger and stronger, while the fourth and fifth seem to become weaker in comparison. How does anyone expect an equal finger strength practicing in such a manner? The question is asked kindly and not as a carping critic. When you begin to multiply that one hour's work by the number of hours you will spend on such an etude the discrepancy between the finger strokes is still more incredible.

Suppose we choose another of the Czerny studies of Op. 740, just to further our contention. It is the one numbered five, written in the key of E-flat. We will take the right hand for example. There are 896 notes for this hand; and, to look at the etude, one would say at first glance, "what a fine one to study," for it is in scale form, to be played very rapidly. Upon computing the number of times the fingers are used, it hardly seems credible that out of 896 times the fingers strike collectively, this poor, weak fifth one is used only 21 times. If you do not believe these statements, look them up and take the trouble to count, as your writer has done, because all these computations and numberings have been carefully done, checked up one by one and, what is more, they prove. Imagine what your fifth finger will gain studying this etude and similar ones written in what is commonly called the "black key" scales. Make the same kind of proportion as has been done above and know the kind of benefit the fifth finger will derive from being so frightfully neglected.

Now let us find an etude written expressly for the left hand. In looking through this same Opus 740 of Czerny we select the one in A minor, number 41 of the series. Looking it over, sizing it up for the benefit to be derived from it, we cannot help but be impressed by its possibilities. It looks as though it were just the thing, and in some respects it is; but, bearing in mind our idea of equal finger development, counting the number of times the fingers are used separately, we again find the same discrepancy between the separate finger strokes here as in the majority of the other studies of the same class. In this etude there are 432 sixteenth notes. Of this number the fifth finger is used 45 times. The fourth is used 33 times out of these 432 times all the fingers are used. Make your own computation again as to the proportionate amount of practice the fourth and fifth fingers will obtain. And so example after example might be given. Some etudes will have of necessity more or less work for weaker fingers, but outside of studies written, as has been said before, expressly for these undeveloped digits, all studies will show this same lack of work for them. This is not a mere statement from hearsay, but a veritable fact. You who read this make the most of it.

Suggestions

YOU OUGHT, from time to time, to try each finger in combination with its neighbor as a trill, for example, or some other suitable exercise, just to see if you have gained anything in excess of the speed and strength attained the month before. Let it be by the standard of the metronome which, like justice, is blind and inexorable. It ticks at a certain speed and will not slow down to help you out if you cannot keep up with it. If you can play your two-finger exercises and the like at a certain point last month and upon trial by putting the metronome a little faster you find you cannot obtain that extra

speed, you must surely have not improved in your work. This is the real acid test. You have or you have not, there is no medium. Of course one attains the limit of technic after many years' work where the speed cannot be accelerated; we all know that, but these remarks are intended for those in the developing state, not for those already proficient.

By all means do not study your etudes one after another just as they are printed in the collection. Simply because the printer and publisher have bound them in a volume the way you see them is no reason for you to follow their routine as to what etude should succeed the one you have just finished. How can they know your individual needs? Look through the book, choose the special one you need for that certain lack of technic in your fingers. Many of such studies are merely repetitions of the same form of finger work. What is the earthly use of doing the same thing over and over again after you have once learned it? Let your instructor pick out something you need if you are at all doubtful of your own powers. Think of the time you will save and the opportunity gained for learning new material. In all your work keep those computation tables before your mind's eye, for in them lies the keynote of many a persevering, honest student not attaining the end for which he so eagerly longs.

We will all agree that those fingers used the most receive the most exercise and training. The logical conclusion of this statement is that those fingers used the most become the strongest. Many students work for months, practicing etude after etude, study after study, given them by their teachers, wondering why that with all this study and work, doubtlessly conscientiously and honestly done, the fourth and fifth fingers do not become as strong as the others. This fact becomes painfully evident to them when some brilliant passage occurs which finishes with these same two fingers just mentioned. Their comparatively weak condition makes a fitting climax impossible, and although the correct idea is present in the mind, the result of their failure to be in the same condition of strength as the others causes a very mediocre effect. It is a generally recognized fact that the climax is prepared as the passage ascends—not always, but most frequently. This climax can be executed with the necessary power and brilliancy only by those fingers being in a condition to achieve the desired end. Scales beginning on black notes do not use the fifth finger at all.

Regarding Scales

WE COMMENCE this section by expressing the firm conviction that scales are the best means, so far as the writer knows, by which one can attain speed and fluency in passage work. Do not forget that conviction in reading the rest of this article. That seems to contradict the statement at the commencement of this paragraph. But when you once begin to realize that scales, as scales, are of no value for equal finger development (and do not be astonished at that statement) you will undoubtedly change your mind. Should you doubt those preceding words, you will be shown practically and conclusively just why they are true.

To return just once more to our conclusion some lines above; that is, that those fingers used the most become the strongest, bearing in mind constantly equal digital training. Take any scale, for instance, using the fingering in the scale of C, and it might be said, we are indebted to the great J. S. Bach for it. The fingering for one octave is 1 2 3, 1 2 3 4 5. We take the right hand as an example. The same truth stands for the left. When a "white" scale is finished, the fifth finger generally ends it, irrespective of how many octaves have been used, thus causing the fifth finger to be used once. Playing this scale of C, one octave in extent, the following results: the fifth finger is used once, the fourth once, the third, second and thumb twice each. Practice this for fifteen minutes as an example. Put your metronome at 80, playing at the rate of four notes to a beat. This will make forty-eight hundred notes played in these fifteen minutes, and the fingering we use will be 1 2 3, 1 2 3 4 5, 4 3 2 1, 3 2. This combination for this one octave causes the fifth to be used (the following are in round numbers) 343 times; fourth, 686; third and second, 1372 each; thumb, 1029. Mark you, these numbers represent only fifteen minutes' work.

Suppose you practice this scale or something similar fifteen minutes a day for a month—say, twenty-five working days. Let us see the result. The fifth is used 8600 times; fourth, 17,150 times; third and second, 34,300 each; thumb, 25,750. One can calculate what the result will be in a six months' period of study. Is it not proved to you by this mere mathematical calculation the contention made that scales are not conducive to equal finger development? And this is not mentioning the fact that

in scales beginning on a black note—the fifth finger is not used one single time!

The computation of this preponderance of work for the strong fingers given here becomes even of greater intensity when an extended scale is used, for the numbers given above indicate a scale of but one octave. Suppose you take a scale of three or more octaves. Can you not see that while the other fingers are used so many, many times, the fifth is used only once, at the top? Use your own ingenuity and make your own calculations of strokes the other fingers are used while the fifth is absolutely idle. The numbers run up into the tens of thousands. This is not exaggerated, but plain, cold, common-sense fact. Arpeggios are just as bad, the fifth finger being used only at the top, as a rule, and sometimes not at all. However, one can take a grain of comfort from the fact that scales and arpeggios are unexcelled for acquiring speed and endurance.

When you study any composition wishing to gain the most technical good from your work, do this: Count the number of times each separate finger is used separately, then make a special technical study for those fingers which are not used as often as the others.

Regarding Bach

ONE REASON why those who study the works of Bach, large and small, generally excel in almost equal finger strength, lies in the fact that polyphonic

The Most Musical Town in the World

By Enzo Stasio

DID you ever know or suspect the existence of a town where music has the greatest share in the people's lives? Well, Signor Mario Labroca has found it.

He has discovered that music in such a town is not confined to a municipal band or to a choral society, but it composes the very foundation of the social life, the soul of the local industries and the chief material of export.

In "Lucania" or Romans' Time

The small flourishing town is lost among the mountains of Basilicata, a region of southern Italy known as Lucania by the Romans. The name of the village is Viggiano and properly located near the city of Potenza. Its population is not over four thousand people, all vibrating as a string on high tension, all ready to communicate to you in a convincing and sonorous way the enthusiasm of their souls possessed by the passion of music.

An Immense Conservatory During Lesson Time

If you enter Viggiano in the hours of rest you will feel that you have arrived in a very extraordinary town. From all the doors, windows and from the faraway squares, music is heard and makes one feel as if they are visiting an immense conservatory during lesson time.

Harp, guitars, violins, flutes and bassoons all make their voices heard. Such voices seem to be passing through a popular cadence as if exercising on the whole a program to be given shortly.

The people of Viggiano are very studious, and not only in the hours that follow the working time, but also in the moments of leisure during the daily occupations, it is the aim of the good citizen to try to perfect his musical art. This is the reason why in the moments least expected you are reached by the sound of a flute or by the "arpeggio" of a guitar, convincing you of the musical tendency of the town.

The Druggist and the Mayor—Manufacturers of Instruments

When you visit the shops of the village it will seem strange to you that the carpenter, instead of making more tables and chairs, is more interested in the creation of a harp. You will see him all taken up by the serious work, sitting before a piece of wood; engraving upon it deep marks, drawing out with loving care a graceful arm of a harp all completed and polished. You will also have the same experience when you see the blacksmith, whom you will find all absorbed in the making of small keys—keys for guitar, for mandolin, for harp, or, and this is more remarkable, working about to repair a bassoon or a "bombardino," which promise grave and deep sounds.

By and by you will discover more uncommon things, when you hear coming from the back of the druggist's shop from time to time a sound like that of a trumpet; or when you go to pay your respects to the mayor you will note in his room some strange contrivances which, when you will have familiarized yourself with them, will appear

playing requires for the most part a larger proportion of fourth and fifth finger use than our modern world. Get your Bach out from your cabinet and see. Furthermore, in Bach you find countless examples of one finger holding a note, the others playing around it, thus giving a practical example of that kind of gymnastics which makes the foundation of so many exercises. Think the time you would save and still have something to play. Yet numberless students call Bach dry, useless to study because nothing, according to their idea, can be gained from him.

A real Bach player can execute anything of the modern school, besides that, he is generally a splendid reader at sight, because such music is made up of many voices and accompaniments to the same in contrapuntal form. These are going on at the same time in each hand, training the mind, eye and ear sub-consciously to such a degree that modern compositions seem easy by comparison.

It might be mentioned here that Chopin, in order to prepare himself technically for a concert recital, used to shut himself off from everybody, refusing all social pleasures while he practiced Bach until he felt his technic was equal to a public performance. This kind of preparation holds good even unto the present day. It has been said, and truly, that a word to the wise is sufficient. In closing, stress is laid that, without strong outer fingers, octaves, which form a large and important part of modern technic, cannot be successfully played.

to you to be the necessary instruments to build clarinet flutes and bassoons.

The whole town lives sunken in music. The musical staff, the use of which is known to few, because almost all play by ear, is the symbol of the town. The Lyre, the family coat-of-arms of the most humble villager. The sounds of music dominate the population, which knows nothing superior in authority to that of the little song rendered in the square of the town.

Music in Politics

Here politics springs from music. The mayor can lose his job if from his house a clarinet is produced that is not well made, or if he is stingy with the funds needed by the municipal band, which is the pride of all the citizens. In the past a serious fight took place between two parties—one that was willing to have the musical education directed toward the string instruments, and the other that was inclined to the wind instruments. The fight was harsh and lasted many years with alternative results. The two parties succeeded themselves to power with serious loss now of the one and now of the other. The everything became quiet, when it became known that wind instruments and string instruments could very well blend together in a surprising mixing of sonority.

The mainspring of profit for Viggiano is the export of musical instruments and the emigration of its citizen players. In fact, the men of Viggiano forward their musical instruments to the nearby towns and sometimes even conquer a little place in the market of Naples.

You can be sure that the guitars of the minstrel, the "tromboni" and bassoons of the small bands of Basilicata come out from this mountain community where a great passion for music is nestled.

The Troubadours of Modern Italy

More can be said about the men of Viggiano, who are artists; you will find them everywhere. They descend from their town regularly, distributing themselves throughout the whole world. Maria Rosselli, whose parents were from this town, is now the first harpist with the City Symphony Orchestra of Kansas City, Missouri. Emanuele Gianturco, late Minister of Justice of Italy, came from this town also and was considered one of the great statesmen and musicians of that country. And because the attachment to the native land is very strong, when the minstrel of Viggiano has accumulated some money he will return to his town where, if the voice is hoarse, will give himself to the making of guitars, mandolins, any kind of wind instrument.

Harp and Drums as Girl's Dowry

Viggiano is also unique. In what country, indeed, does a girl when she gets married bring as a dowry a harp, drum, or a bassoon? Such is Viggiano—the most musical town of Italy, and perhaps the most melodious borough in the whole world.

Mixing Heart With Art

By HARRIETTE BROWER

Author of "What to Play, What to Study" and Numerous Successful Works on Piano Playing

MANY PEOPLE play the piano with most creditable correctness and fluency, especially if they play in public and are called concert artists. They seem to execute all the notes, have much velocity, indeed they even dazzle the ears of the groundlings by rushing over the keys at headlong speed. They have power, too, for they can thunder mightily. But when all is done what does it really amount to? Such piano playing might as well be ground out of a mechanical machine. It certainly is machine-like, and means little or nothing at all; for it never touches the heart.

There is more to be desired in piano performance than correct notes, more than time and rhythm, more than power, delicacy and velocity, although all these are necessary to a great performance. There is something above and beyond these outward details, vital as they are. They are the body, and of course we want the body to be fair and perfect. But the body must be vitalized through the surge of feeling and soul from within. We all know the story of the beautiful marble statue that came to life, at the earnest desire and longing of the artist.

To take an illustration from among the piano masters of today, Wilhelm Bachaus is a present example. Years ago he came to America a great technician, to whom all difficulties were as child's play. In the years that have passed, his art has mellowed and ripened until he now unites technic with feeling; in short, he balances heart with art in beautiful balance. He now applies the spark which kindles his marvellous technic into flame. He himself said, in recent interview, that the greatest difficulty in piano playing does not consist in mastering the technic of a composition, but lies rather in "the far more intricate art of pouring expression into a few notes." "It is for this reason," he continued, "that Bach and Beethoven are difficult, also Haydn and Mozart. It is because of the simple outlines of the music. There are, so to say, only a few notes with which a very great deal must be done."

Mixing Heart and Soul

THE FOREMOST artists are great because of their ability to mix heart and soul with technical side of their playing. Question any of them and you will get the same idea, though perhaps from different angles. They all see the necessity of pouring heart and soul into their music, if it is to touch others. Tetraxi of the marvellous voice, and from whom one would gladly look for great sensibility, says: "You can train voice and make it a finished product—not so the heart. Sympathy is there, or it is not there. If it is there, you will never move an audience to tears. You will never find sympathy responding to your lack of sympathy; tears to a tearless voice—never!" Beethoven counselled, "Do more than simply practice art of music; penetrate rather into the heart and soul of it." And this he said to a young girl, who may be asked his advice as to how to become a musician. We must not only "penetrate deeply," but we also must be able to prove that we have done so by giving out the spirit of what we try to interpret.

It all depends on the point of view. If, as students of performers of music, we place technic first and foremost, we shall always play in a dry, soulless fashion. We think only of the body or form of the piece we play, we shall still be dry and unemotional. If the aim is to play as fast or as loud as possible, we need not wonder that people are not anxious to listen. But it is to grasp the fact that music must speak to the heart as well as tickle the ears, we shall try to learn the language of the tongue. And if we go further and realize that music is the language of emotion, of feeling, of soul, we can see that every kind of feeling can be expressed in it; it becomes the language of the heart, and we must learn to mix soul with every bit of worthy technic we play.

The little boy, who, in answer to the question—"What is good piano playing?"—said: "If you play loud.

enough, soft enough and fast enough, and it sounds nice," had the right idea, though expressed in childish terms. Yes, it must sound nice. No doubt he meant it must touch the heart, only he did not think of just those words to express his thought. A well-known musician, commenting on a piano performance, which had been scholarly but dry, remarked; "We could do with less art and have more heart!" Several musicians who heard the remark, agreed he had hit the nail on the head.

Suppose the player has had a rich emotional experience. How shall he attain the art of putting heart into his performance? What is meant by heart, is far removed from mushy sentimentalism. Audiences are quick to feel the difference. They can be touched by the divine spark, where spurious sentiment only makes them smile and turn away.

Granted the player has something of the magnetism which touches the listener, is that all there is to it? Can he just turn it on at will, with no special study as to how these effects are to be made? I put this question to a group of thoughtful students. All agreed that it must be the spontaneous genius of the artist that created fine effects on the instant, without premeditation.

The artist, questioned on this subject, gives quite a different answer. If we could just slip, unseen, into his workroom, we would see and hear how tones are molded and tested, how phrases are tried out with slightly different shades of color and meaning, until at last they express more clearly and beautifully the concept the artist has in mind. So it is really mind that does it after all. We know that the master, Paderewski, works in this way. Guimar Novaes says she "studies, listens, and thinks and thinks." And both succeed in touching the hearts of their hearers.

The Key

HERE is the key, then, to the art of playing with heart! "Study, Listen—Think—and Think." Take this little saying to heart, all ye technicians of the keyboard. You must have technic—quite right. The greater your technic, the better your chances of success on the emotional side. In these days the player must have a fine technic, of the sort that is really "an art in itself;" yet that is not all that is needed by any means. It is but the gateway to the higher field of sympathetic interpretation.

The serious student of the piano and its literature may ask what are the outstanding signs, if any, with which he can identify sympathetic interpretation in another player, and so apply the means used to his own work. Or are these things so impalpable, so subtle as to elude analysis?

Yes, it is possible to single out certain things which make for sympathetic clearness and beauty of utterance on the piano. One of the most important, it seems to me, is Accent. Accents are so endless in variety that it is almost impossible to enumerate them—one would need a volume. Christiani has endeavored to analyze them in his valuable work, *Principles of Expression in Pianoforte Playing*. W. S. B. Mathews and others have written on the subject. It is very difficult to set down in words, or books, the charms of accents. After the player has made a careful study of accent, it is finally something he must feel. He must sense the when, where, and how to use accents and also the amount of stress to be employed.

In order to be perfectly at home in the realm of accent, the player can thoroughly prepare himself through a comprehensive drill in arm-accent, as applied to scales, arpeggios and octaves, played in various rhythms. Use a four octave scale in quarter notes, accenting the first note of every measure; then eighth notes with the same accents. Then take the four octave scale in sixteenth notes and accent the first note of each group of four—which we call accents of "Fours." Next accent the first note of every second group of fours, which we call "Eights." Then come "Sixteens," which means accenting first note of every measure of sixteenth notes. After this can come accents on the first note of every second measure, or "Thirty-seconds." By the same token we have "Sixty-fours," and "One-hundred-and-twenty-eights." The value of such drill, with aid of metronome, can hardly be estimated. It gives control of accent. Bear in mind the accent should be made with aid of upper arm muscles.

If any one complains that such a train of study savors of the mechanical, the answer is plain. One must be able to accomplish definite, exact rhythms before one can execute artistic rhythms. When you can do the so-called mechanical rhythms and rhythmic accents, you have a firm foundation on which to build the artistic rhythms you so much desire.

Let Up on the Key Pressure

ANOTHER way to make your touch and tone in playing, more expressive, is to let up on the key pressure. Lift your hands off at end of phrases; let up on the last beat of measures, especially in the left hand, if that hand has the accompaniment. Cut off the tone in such places; let in air; "Part from your piano," as the French pianist, E. Robert Schmitz quaintly remarks. Accompanying chords need not be held to the full value of the notes, else the playing sounds heavy and dull. Give it life and air.

In this connection, a few words about pauses. This is a most prolific subject; pages could be written about the value, the necessity of the pause. I don't mean rests, nor the sign for the pause, both of which every one knows. Printed rests and pauses are obvious, and the player is expected to obey them. Speaking of rests, Ruskin once wrote: "There is no music in a rest, but there is the making of music in it." Artistic pauses are far subtler. They are not written down; they should result from the character of the music itself and the meaning of it, and through them the interpretation of the piece becomes much more expressive and soulful.

Another point for the player to think of, who desires to put heart and soul into his music and wants to know how to do it. Let him consider whether his performance has become monotonous; is it too often on a dead level of sound? If this is the case, he should study into the subject of artistic shading and nuance. This is a wonderful subject—let us consider it a moment.

The word *Nuance* is defined as "shading; the variations in force, quality and tempo, by means of which artistic expression is given to music."

Another writer defines the word as "shades," and then proceeds to explain that the term means the various modifications of time, force and expression. Almost all modern music requires the use of modifications of tempo and expression, impossible to convey by words or signs.

The writer goes to say, "the difficulty of steering between the error, on the one hand, of going through the composition in a dry and desultory manner, with little or no 'interpretation' of the composer's thought, and, on the other hand, of exaggerating the marks put in the piece for the guidance of the performer, and exploiting the player's individuality at the sacrifice of the composer's, is very great." Take the great violinist Joachim's playing of Brahms' "Hungarian Dances." There was no exaggerated sentiment, yet there was the greatest possible freedom of expression. "It is almost entirely through these unwritten nuances that the comparative merits of the greatest artists can be judged."

Which Moved You Most?

THINK OF all the pianists you have ever heard—the really great artists of course. Which one moved you most; which one would you prefer to hear above all the rest? It would surely be the player whose art touched you through tenderness and eloquence of expression, not the mere virtuoso, no matter how dazzling his bravoura, or what astonishing feats he could perform.

When Paderewski used to tour the country each season, his playing seemed to dwarf that of every other pianist, principally through this selfsame soulful quality so wonderful, so indescribable. It was this precious quality that drew the great audiences that used to pack big Carnegie Hall to the top gallery, with never an empty seat. It was because his playing was full of vitality and life, in every note.

These are just a few hints and suggestions as to how one's playing may be made more telling, more vital. A hundred other things, which the player needs, might be mentioned, did time and space permit. The few we have considered have been found through long experience, to be points too often neglected. Careful attention to them will help add more heart to the art of the pianist.

Getting the Student's Measure

By Dr. Annie Patterson

NOTHING in the art of Teaching, and particularly music-teaching, is more essential to success than the ability of the instructor to gauge the temperament and possibilities of the one taught. Certain hard and fast rules are too often followed in the educational course; a regulation set of exercises and pieces have to be prepared. Tests for musical examinations are generally run on "approved," if limited, lines. Fashion even demands that recital programs must conform to stereotyped patterns.

Whilst all this tends to carry out a time-table in a methodical manner, there is a risk of paralysing development in individual cases. Before a teacher selects study-material for any particular pupil—in piano playing, for instance—it is well to get, so to say, at the back of the mind of that pupil to understand whether the classical or romantic composers are most to his taste. But not all teachers are sufficiently gifted as psychologists to fathom the minds, or propensities, of those placed under their tutelage. Thus it often happens, unfortunately, that a fair talent for performance is fettered by having unsuitable executive work pressed upon it; or else, what is worse, a youth specifically gifted in certain departments of study is stunted in development.

Modern methods of teaching keyboard-technic are, however, sufficiently diversified to suit all dispositions. Thus there are some who find continued interest in various kinds of "touches;" others, again, there are who place clarity of execution and general "brilliance" of rendition as of leading importance. Composers of every grade have happily given us ample instances from which to learn finger activity of all kinds, and it is just in the choice from the great galaxy of masters that the really capable teacher scores. The mistake so frequently made is to continue to give one piece, or type of piece, to all sorts and conditions of students. Whether from habit, or precedent, or that fatal facility for getting "into a groove," the professor is prone too frequently to insist that each pupil must follow the beaten track, both in the acquirement of technic and a repertoire. This sometimes tells against the teacher in that the pupil flies from one preceptor to another, feeling that if he (the learner) does not make rapid progress, it must be the instructor who misunderstands him in giving him unsuitable musical food to digest.

There is no doubt, therefore, that teachers should always endeavor to take an outlook wide enough to include the tastes and feelings of the students who come to them for light and guidance. It is all very well to talk of "raising the standard" of musical appreciation by restricting the learner to certain modes of style only. The fact remains that, like parents who want their children to "play something attractive," the great majority of music-students either like or dislike certain classical pieces given to them for study. It would then repay the preceptor to consider individual tastes a good deal more than is done at present in meting out programs for practice. This is the obvious duty of the conscientious music-master or mistress.

To arrive at a fair estimate of musical idiosyncrasies, a good idea for the progressive teacher—whether in instrumental or vocal departments—would be to give a monthly or bi-monthly recital of student-pieces from which each pupil might be allowed to name that number, be it song or piece, which he or she would take a real interest in learning. This might be the first step in ascertaining individual inclinations. Technical studies could be treated similarly. Of course the teacher's own final judgment on results would always right the balance. Such a scheme of free choice would involve perhaps a little extra trouble on the part of instructors; but it would be trouble well worth while.

Sparks from the Musical Anvil

Scintillations of Musical Minds

"Training the sub-conscious mind is simply the getting away from the note symbol to what lies behind it. The conscious direction of the sub-conscious mind is the only safe method of memorizing."—FRANK LA FORGE.

* * *

"I feel that, although thirty years ago the general interest in and knowledge of fine music were less in quantity than they are now, at present we are in danger of losing a certain sincerity of purpose that was plentifully in evidence in the past."—CÉSAR THOMPSON.

Some Points in Pianoforte Duet Playing

By Clement Antrabus Harris

WHY is duet-playing so strongly recommended as an educational factor? Primarily it is because of its value in developing the sense of time. But, it may be asked, is there not as much time in a solo as in concerted music? Yes, but *there is not the same necessity for keeping it*. If a soloist "jumps" a beat or doubles one, or introduces a *rallentando* or *accelerando* wrongly, the error is momentary and applies to the time only; it does not involve wrong notes. But if one of the players in a duet does so, he produces *discords* with the other player as well as an error in time; and, indeed, in all probability every chord is a discord till a halt is called and a fresh start made. From this we may deduce the axiom that *in concerted music it is always a less evil to play or sing a wrong note than to be guilty of an error in time*.

So bad is the result of rhythmical mistakes in duet-playing that usually a complete collapse follows and a fresh start has to be made. Though rare among competent musicians, such an occurrence is naturally common where one of the players is a beginner or both are at an elementary stage. If a mistake is discovered as soon as made and a halt called at once, no difficulty will be experienced in determining where to begin again. But, as often happens, the players may have been at loggerheads for some time before knowing, or being certain, of the fact, or have been trying to right themselves without stopping. And in this case finding the measure on one page which corresponds with a given measure on the other is not always so easy as might be supposed.

In some educational methods the two parts, *Primo* and *Secondo*, are printed on the same page in "score," the former above the latter. This method affords each player the opportunity of reading the other player's part as well as his own; and thus gives practice in reading from a four-part score, which educationally is of high value. And, if a mistake is made, there can be no difficulty in determining where to begin again. It has the disadvantage that for half the time each player has to read from a page at the side of the music-desk farthest from where he is sitting, and too distant to be convenient for short-sighted people.

But when the parts are arranged in the more usual way, *Primo* on the right-hand page, *Secondo* on the left, some care may have to be exercised to discover which measures correspond one with another.

Of course, the question can always be settled by counting the measures; but this is a cumbersome method, absorbing a lot of time, and a readier system of identification is desirable.

It might be thought that as there must necessarily be the same number of measures on both pages (or the turn-over would not occur at the same time), there would be the same number of measures in each score, "scheme" or line. But this is by no means the case. One part, say the *Primo*, may have a large number of short notes, while the other has a few long ones—it may be only *one* note, or a rest. Now, with the exception of whole and half notes, a short note takes as much space on the page as a longer one; it may even take more—two eighth notes, owing to their hooks, cannot be written so closely together as two quarter notes. Obviously, then, the many short notes will take much more *space*, though not *time*, than the few long ones. Later on the respective positions may be reversed—the *Primo* may have the few long notes and the *Secondo* the many long ones.

In a duet of an advanced, or even medium grade, this is extremely likely to be the case. It follows that there can be *no correspondence in space, measure by measure*, but only in whole movements or pages. So much is this the case that where rapid passage work is confined to one part, and the movement is repeated, this movement is sometimes written out *once* in the part having the rapid notes and marked with repeat-dots, and written *twice* in the simpler part and not repeated. Otherwise the notes in the simpler part would look absurdly "few and far between."

When a mistake has been made and a re-start is necessary, this should be done at the nearest natural division in the music—the beginning of a phrase, period, or movement. The first measure on the page does not necessarily answer this requirement. And if the breakdown were near the bottom of the book a great deal of time would be lost in going back to this point. Yet, for the reasons shown, finding the measure on one page which corresponds to a given measure on the other is not always as easy to do quickly as might be imagined. And the purpose of this article is to point out one or two factors which will greatly facilitate the process.

Where there are repeat dots in one part and not in another, the best way will generally be to count the measures. In other cases the corresponding measures will generally be in *approximately* the same part of the page. The more similar in character the two parts are, the nearer, of course, this approximation will be. Having determined the *district*, as one may call it, in which the measure needed is likely to be found, the next thing is to discover elements in common between *Primo* and *Secondo*. The most important of these is harmony. Clearly, in whatsoever else simultaneous measures may differ, they must have the same chordal basis. To profit from this, of course, requires some knowledge of the theory of music; and incidentally this fact stresses the essentially *practical* value of studying harmonics—an advantage young students are sometimes slow to realize. Having selected a measure in the part having the main theme (most likely the *Primo*) and determined on what chord it is formed, a measure having the *same* chord must be found in the other part.

The second factor lies in indications of changes in the time. These are as certain as a common harmonic basis. For there cannot be a *rallentando*, *accelerando*, *a piu mosso* or *meno mosso*; a *ritardando* or *pause*, in one part without there also being one in the same measure in the other. Nevertheless a knowledge of these terms is not an effective substitute for a knowledge of harmony. For time, directions are by no means invariably present, whereas harmony always is. To the intelligent student even an unaccompanied melody generally suggests a chord or chords.

Directions for a change of *tone* are not quite so reliable, since one part might change in this respect without the other doing so. This, however, is unusual. In the vast majority of cases a dynamic change will occur simultaneously in both parts. It would be little good for one performer to play *crescendo* or *diminuendo* if the other maintained a uniform tone. But it must not be assumed that the new tone-quality required will *always* be the same for both players. A theme played *forte* in one part may be accompanied by a passage played *piano* in the other. The same remark applies to directions in regard to *touch*; a *legato* melody may have a *staccato* accompaniment. On the other hand *style* in the nature of the case applies to a passage or movement as a whole, and directions relative to this will almost invariably be given to both performers. It would be impossible to render a passage *strepitoso* and *tranquillo* at the same time!

If these few and simple points be borne in mind, it will rarely be necessary to go through the clumsy and tedious process of counting the measures.

Thought Starters

By Louis G. Heinze

The employment of the pedal is often indicated very carelessly; its use can be determined only by careful listening.

To give the pupil a poor piano for practice is the same as if you gave a child who begins to write poor paper, pen and ink.

The pedal is not a foot rest. It must not be used to cover careless playing.

When you play, do so as if a professional were listening to you.

A cheap or worn out piano, for a beginner, especially, is an absurdity. The better the piano, the more value to the pupil.

Do not practice a piece as a whole until you have picked out all the difficult passages and mastered them.

The gymnast and athlete exercise the members of his body by preliminary exercises. The piano pupil should do likewise, saving time by getting into condition.

It is better to play an easy piece well than a piece beyond you in a faulty manner. Do not use pieces as stepping stones. Advance is to be made by exercises, Etudes, and so on; the piece, to show progress.

"Jazz is very popular in America, but I don't think that it is played more there than it is in England. A friend of mine described jazz as 'the black man's revenge upon the white man.' I think it is quite a good description."—MARK HAMBOURG.

Chopin's Preludes as Interpreted by Liszt

Compiled by **SIDNEY SILBER**
Dean of The Sherwood Music School, Chicago

CHOPIN wrote most of his Preludes, Op. 28, of which there are twenty-four, during the winter of 1838, on the Island of Majorca, whither he retired with George Sand (Mme. Dudevant) and her son Maurice, whose acquaintance he had made in Paris in the preceding year. They were composed in a Carthusian monastery situated on the outskirts of the town. Rubinstein has designated these incomparable and unique pieces "the very pearls of Chopin's works," while Schumann characterized them as "canons buried in flowers."

George Sand wrote a book covering this sojourn, entitled "A winter in Majorca," in which she called her lover "a detestable invalid." Despite the fact that the discomforts were well-nigh unbearable, for the climate and the strangers fretted him exceedingly, and despite the fact that Chopin suffered numerous hemorrhages, he still found time and inspiration to give to the world these veritable gems which constitute auto-biographical music in the truest sense of the term.

It was Liszt's custom to stimulate the imagination of his pupils by giving them mental concepts of the works which they tried to interpret. In addition, since his powers of mimicry were irresistible, he even enacted portions of musical works, while seated at the piano. One of his well-known pupils, Jose Vianna da Motta, tells us the following story: "While playing the E major portion of his ninth Rhapsody, Liszt represented a dialogue between a young lady and an elderly gentleman, in which the lady invited the gentleman to a dance, with all of her powers of sweet coquetry. The latter, however, always pleasantly declined." On another occasion, Liszt imitated an on-coming storm in one of the variations of the *Tarantella* from the opera "La Muette de Portici," showing how the gathering clouds are perceived, how the people buttoned up their coats, until finally, the downpour of rain caused them to withdraw to shelter.

Chopin's *Preludes* may be termed confessions of a soft soul, wrought under the most conflicting events of his much-troubled life, due, in greatest part, to his in- curable malady, tuberculosis. We are indebted to one Laura Rappoldi-Kahrer, a pupil of Liszt, for the main items of the following analyses. They have more than anecdotal value, as they are re-inforced by the statements of two of Chopin's pupils—Wilhelm von Lenz and Mme. de Kalergis.

NO. 1. REUNION

A picture of intense joy, portraying a reconciliation after a serious depression of spirits. In the stretto measure (17), this joy becomes well-nigh precipitous, finally finding a proper equilibrium. The quiet and beautified mood is represented by the tied C measures (29 to 32, inclusive) at the close.

NO. 2. FOREBODING OF DEATH

This *Prelude*, like its tonality, is very indefinite and somewhat ambiguous. It begins in E minor, leads to A, then to B, whence it loses itself to A. The moods though changing quickly, always return to one and the same leading thought—to the dreary sounds of approaching death. The two-voiced accompaniment must always be played with a heavy legato touch. In the right hand is portrayed the inexorable voice of Death, which at times vacillates, thus losing some of its insistence. The timbre, however, is not quite a hand—the saviour of the lonely one. It was, after all, only an illusion! This is inferred from the questioning conclusion.

NO. 3. A FLOWER THOU SEESEST TO ME (Du Bist Wie Eine Blume)

A guardian angel hovers unsteadily through the open window over a sleeping infant, whispering in its ears the words of Heine's immortal poem. The words "Benedi, dass Gott Dich erhalte, so rein, so schoen, so hold" (Praying that God may keep thee, so pure, so beautiful, so sweet), are clearly recognizable (measures 16 to 26). At the conclusion, the angel vanishes.

NO. 4. A FIT OF SUFFOCATION

Here is most vividly portrayed one of those attacks with which Chopin had so often to contend. In the left hand part we hear the heavy breathing while in the right hand expression is given to his complainings. In measure 1, he turns over in bed. His anguish increases steadily,

until, at the stretto (measure 16), he sighs aloud. His pulse beats increasingly fast. He is nigh unto suffocating. The heartbeat grows slower by degrees, until, at the chord of the second (measure 23), it stops apparently. The concluding chords, however, indicate that the patient has again fallen asleep.

NO. 5. DOUBT—UNCERTAINTY

The tones B and B flat represent respectively the words "yes" and "no." They alternate with one another. In this manner the *Prelude* wends its way to the close, in which displeasure and obstinacy vie with one another.

NO. 6. LITTLE BELL FOR THE DEAD

In the right hand the little bell is represented as tolling. It is to be played without any rubato whatsoever and, according to Liszt's conception, without any emotion, since it tolls for all alike, without sympathy or mercy. In the left hand, the soul of the dead seems to wander about in the universe, until it finds its final haven in immortality. Toward the close we hear the little bell growing fainter and fainter, until only four very soft beats are audible.

NO. 7. POLISH DANSEUSE

The dancer raises her little feet slightly from the ground and executes her dance with consummate grace and charming postures. It is, in fact, veritable poetry of motion, portrayed in sound.

NO. 8. DESPERATION

This number owes its inception to an authentic event in the life of the composer. It is also mentioned in Liszt's book on Chopin. According to the story, George Sand went out with her son Maurice, but did not return until the following day, owing to the fact that they had been surprised by a sudden storm. Chopin was filled with unspeakable fears and, when they did return, he played this *Prelude* for them, seeming as one entirely absent in the flesh. In fact, he did not even recognize them. The pallor of death was on his countenance. His feverish anxiety is expressed by the short notes which resolve themselves chromatically and enharmonically, while the thumb is the means of singing forth the wonderful melody which is characterized alike by its beauty and passionate appeal. Only at the conclusion (the F sharp portion, measure 29) does Chopin become himself again and he sees his loved one as in a vision, which is soon dispelled (F sharp minor), whereupon desperation again takes hold of him.



SIDNEY SILBER

NO. 9. VISION

Chopin is convinced that he cannot write any more music and attempts to locate the spot in his brain where new thoughts are conceived. In order to do this, he splits his skull in twain. It is imperative to differentiate sharply between the sixteenth and thirty-second notes. In the third and fourth measures the trill in the left hand represents the blood trickling. The master is desperate not to find anything (measure 5). The blows of the hammer grow more and more intense, until at the A flat portion (measure 7) he succeeds in discovering his lost power. Calmed thereby, he puts the parts together again and closes in satisfied mood.

NO. 10. MOTH

A moth flies about in the room. Suddenly (the sustained G sharp, measure 3) it has concealed itself. The wings quiver lightly. At the next instant the moth flies about again, only to disappear into the darkness. Only its wings are now discernible (trills in the left hand). This transpires several times until finally, as the moth again quivers, the little disturber of the peace is made away with. It quivers a bit more and finally expires.

NO. 11. DRAGON-FLY

A dragon-fly encircles a pond, flies toward the center and returns, darting hither and thither, until it finally sinks into the water.

NO. 12. DUEL

Chopin was very jealous of George Sand, who gave him all reason for so being. Here we have another one of those scenes in which the duellists attack one another. Compare, for example, the groups of two notes in the right hand in ascending motion, which depict the encounter of the combatants who withdraw a few paces after a bit. At the fortissimo (measure 21) the clashing of shields is plainly audible. The opponents take better aim, swords flash (short chords in the left hand). Chopin is wounded. Help comes to him (eighth notes in the right hand). Confusion arises. The wounded one is carried away.

NO. 13. LOSS

Chopin is ailing. He cannot see the loved one whom he deems lost to him forever. She loves him no more. He feels it distinctly and his unspeakable pain is vented in music. Every tone expresses his mood and they recur again and again. In the D-sharp minor portion, we find the memory of the past, now in the upper voice and again in the lower voice, while the sustained tones of the right hand seem to hold fast the happy past. In the last two measures before the *tempo primo* are heard the groans and suppressed sighs over his great loss, while in the *tempo primo* resignation takes possession his afflicted soul.

NO. 14. FEAR

At this time of Chopin's life his soul was harassed by many shocks that he became increasingly a victim of dire hallucinations. At twilight, seated at the piano, he seemed to feel the ghosts pursuing him. His fears grew apace. There was a hammering in his inner being. He even believed that he heard this hammering from without. This unusual prelude is suffused with the expression of his great fears and anxieties.

NO. 15. RAINDROP

The tones on A flat, which are later changed enharmonically to G sharp, are to be played, according to Liszt, most evenly, from the standpoints of both rhythm and dynamics; for raindrops are uniform as to size. Only the melody is to express soul-fullness. The mood of the second part is quiet, even though there is the sultriness preceding the storm. The wind is heard in the fire-place (C sharp minor part). The storm draws nigh, lightning flashes. There is a peal of thunder, the lightning strikes. (E major portion), while the rain now falls in torrents. The sky again darkens, lightning and thunder alternate and the rain comes through sundry crevices—the ceiling. It is heard coming through holes in the roof. The enharmonic change signifies a brightening of the sky. The first melody is again heard. Finally, the dropping ceases altogether. Chopin, with candle in hand, looks whether the rain is still falling. In his dreams he seems

to hear the rain still dropping, though round about him everything is at rest.

NO. 16. HELL

The jaws of Hell open up. A bevy of noisy devils jump out, pushing one another with vigorous strokes. By and by, they return into the awful abyss. At the *stretto* there is a general scuffle, as if all wanted to descend simultaneously. Finally, only one of the imps re-appears. All of a sudden (B flat major) he jumps into the air with a rushing noise and falls again; the others follow suit and then all together enter the nether world. The jaws of Hell close upon the scene.

NO. 17. SCENE AT THE NOTRE-DAME SQUARE IN PARIS

A moonlight scene, in which two lovers are interrupted by the striking of the bell in the church tower opposite. Mysterious whisperings are heard at an open window, first softly, then louder and louder, with increasing intensity. Finally, very passionate expressions (*fortissimo* portion in A flat). Mystery is now expressed, with its climax in E major, expressive of blissfulness and embraces (vibrating chords in E flat). Suddenly the bell is again heard. The pair awakens from out their intoxication and whisper again. Again the bell strikes. The whispering continues during the eleven strokes, after which only a last sigh is audible.

NO. 18. SUICIDE

An unfortunate person is seen climbing a high tower, in insane excitement. The precipice lies yawning at his feet. As he looks into the depths he is overcome by dizziness. Still he continues in his mad career. Now he has reached the tower (eighth notes). One step, yet another—only four more remain; then comes the fall and his body is dashed to pieces (trill with figure). The spectators are awe-stricken and shudderingly turn away from the terrible sight. Two short chords and the tragedy is brought to a close.

NO. 19. INNER HAPPINESS

This prelude expresses utmost rapture. The expansion of harmonies in both hands, covering almost the entire keyboard, seem to symbolize the thought that happiness knows no bounds. The horizon is spanned by consummate bliss. At the diminished chords, uncertainty suddenly prevails. The subject seems to have lost the thread and begins anew, only to remain in E flat. Here (*piano*) small doubts (C and C flat) are quieted. A final turning aside, which leads to A, to the original tonality, expressing the feeling of blissfulness.

NO. 20. FUNERAL MARCH

A funeral procession crosses through a park at night. Now it disappears from view under the tree (*pianissimo*), barely illuminated by the moon. The cortege turns around a corner. The figures are discernible as shadows on a wall, where they appear in magnified form. A large black spot now appears on the wall (C minor chord). It is the coffin!

NO. 21. SUNDAY MORNING

People are seen going to church. Women, with their prayer-books and rosaries, followed by children and old men. The bells toll (G flat portion). Mass is now concluded and the congregation issues forth from the edifice (*fortissimo*). Finally, only a few stragglers appear. When all have left we seem to see the sexton ascend the steps and then lock the huge portals.

NO. 22. ILL-HUMOR

A forceful melody in the left hand represents an individual, begins in the bass, impatiently pushing his way forward, while the right hand represents another person seeking to quiet him. The angry stamping of feet is heard (*fortissimo*), which becomes more and more violent. Impatience reaches its height and both parties slam the doors in each other's faces.

NO. 23. PLEASURE PARTY

A small boat all bedecked with flags, streamers and pennants waving in the light breeze, glides over the quiet waters. It glides on and on, until it is finally lost to view.

NO. 24. STORM

The left hand figures vividly portray an intense storm, while the right hand gives expression to a dramatic motive. Lightning rends the firmament. A tree is felled. Everything is illuminated by the frequent electrical displays. Again the force of the storm is renewed, only to become more demoniacal. Still no rain falls. In the

distance are heard gloomy sounds (C minor portion). They draw nearer and nearer (D flat major). All of a sudden (A in the right hand), an electrical display illuminates the entire scene. The storm draws near until a cloudburst (chromatic scale descending) transpires. Trees are uprooted, the thunder peals, lightning continues until the close. Everything is annihilated!

The "Hard" Piece!

By Mabel La Douere

In general, the fault is with the teacher when young pupils develop an antipathy toward the harder compositions. It is, in the main, because they do not understand works that require more effort on their part, rather than that the work is too difficult.

If a pupil is given a choice of two pieces, for instance, the *Berceuse* by Iljinsky, and the *Alp Maid's Dream* by Labitsky, he will invariably choose the latter. Why? Because he has something definite on which to work—the title appeals to his imagination and he can grasp the idea of what he is playing. But the *Berceuse* means nothing to him beyond a "queer name," if the teacher does not explain its meaning.

When assigning advanced work, it is just as easy to say, "John, I have a lovely piece waiting for you. In it you can imagine you are all alone beneath the stars, with the night singing a lullaby to you," as to say, "John, don't forget to bring the money for your new piece. It is a *Berceuse*."

The first way will cause him to become curious about it—interested in it; and no matter how difficult the piece may be he will be eager to play it, and he will go at it not as at a meaningless jumble of notes, hard, because he does not understand them.

In teaching the "William Tell Overture," especially to boys, it would not take much time to explain first that William Tell is the same man he reads about at school—the man who had to shoot an apple off his little son's head. Only the opera involves more of the Swiss war, in which Tell plays an important part, and the overture is a suggestion of a Swiss storm.

Or in teaching the *Barcarolle* from "Tales of Hoffman," explain that it is an imitation of a gondola song, imitating the rocking of a boat and sung by boatmen, and get him interested in the opera.

Another thing in teaching music is to use variety in lessons. I have found this most profitable. It makes it easier for the pupil and more interesting for the teacher.

If you are teaching Chopin for some particular aim, do not stress it without some interlude of lighter study. If one time you assign a difficult piece, the next lesson give a comparatively easy one; but, since most pupils dislike the idea of playing "easy music," choose something that is not so light as to detract from their interest.

Some good suggestions along this line are *Fur Elise* by Beethoven, Schumann's *Traumerei*, *The Shepherd Boy* by Wilson, and *The Mill in the Black Forest*, by Eilenberg. These range from the third to the fourth grade and present a pleasant recreation from the regular fifth-grade work.

Another suggestion for the teacher in teaching these "hard pieces" is that she find out how and what the pupil plays at home among his friends. Does he regard his "hard" piece as a mere composition to be played only for his lesson, and select something easy to play for company?

It is noticeable, especially in young pupils, that they invariably choose a titled piece to play for their friends.

A Beethoven sonata does not present so attractive a title for them as does "The Maiden's Prayer." And why? Simply because the teacher has not explained its meaning and interested the pupil in it. Enthusiasm is a necessary element to be displayed in teaching anything, and in conveying it to the pupil weeks of effort are accomplished.

The thing to do, then, is to get him interested, and to keep him interested, so that the "hard" piece will lose its terror in its discovered beauty.

Helps Along the Road

By E. Mendes

I cannot too strongly urge the use of these "duets," where the work is of course done by the teacher with a very occasional treble note from the gratified pupil. Many of such "duets" are of great value.

The advantages are the cultivation of

Strict time,
Ready reading,
Clear accents,
Smooth playing.

The True Chopin

By Felix Borowski

THE romantic life and death of Frederic Chopin caused much ink to flow from the pens of those who had been his friends. But did many really know the true Chopin? In the truest sense, did he have many friends? The answer to both queries must be "no." Gracious and sympathetic he was to many who were proud to call him by the name of "friend," but between himself and others an invisible wall or reserve shut out inexorably the essence of the master's soul. Nor was this unremarked by some of his colleagues. "Ready to give everything," said Liszt, "Chopin did not give himself. His most intimate acquaintances did not penetrate into the sacred recess where apart from the rest of his life, dwelt this secret spring of his soul—a recess so well concealed that one hardly suspected its existence." And, in his biography of Chopin, Niecks, who made a more exhaustive study of the composer's character than had been made before, wrote: "Only after reading his letters to the few confidants to whom he freely gave his whole self do we know how little of himself he gave to the generalities of his friends, whom he pays off with affectionateness and playfulness, and who, perhaps, never suspected, or only suspected, what lay beneath that smooth surface. This kind of reserve is a feature of Slavonic character, which in Chopin's individuality was unusually developed."

But it is certain that if Chopin seldom unbosomed his emotions to his friends, he consistently poured them out on the keyboard of his piano. It was that instrument that was his confidant, the recipient of all his secrets of joy and sorrow. "How often," he once wrote to Titus Woyciechowski, "do I tell my piano all that I should like to impart to you." So again when in a depressed condition during his sojourn in Vienna in 1830, Chopin wrote: "I must dress, appear with a cheerful countenance in the salons; but when I am again in my room I give vent to my feelings of the piano, to which, as my best friend in Vienna, I disclose all my sufferings." There is a piano used by Chopin in the possession of the house of Pleyel, in Paris. What could it not tell of Chopin's experiences of life, if only it could speak?

Slow Practice on Old Pieces

By Jane Fellows

ALTERNATE fast and slow practice is the best way with pieces which you have once learned. The fact that you have learned a piece well enough to play it up to metronome speed, is no reason why you should discontinue slow practice on it.

Continued fast practice causes your performance of a composition to deteriorate. Mistakes creep in. The reason is that in fast practicing you cannot stop to think of every note and mark as you play them. As a result you are sure to become careless with the piece, and efforts in learning it will be practically wasted unless the old piece is practiced slowly as well as the new one.

Resolves for the New Year

By Sid G. Hedges

To master at least one book of studies which I cannot play now.

To buy good music regularly, so that I obtain the nucleus of a library which shall be of use to me throughout my life.

To place a regular order for THE ETUDE, that I may keep abreast of musical progress.

To do my best to fix up some ensemble playing with musical friends.

Not to waste much time playing music that will be dead in six months.

To work earnestly when I am practicing.

To keep my instrument in good, clean condition.

To learn a few standard pieces, so that I can play them anywhere without music.

To do more sight-reading.

To read at least one book on the history of my instrument, and its music.

To hear any great soloist who comes within reasonable distance of my home.

To take particular notice of the orchestra when I go to a theatre or picture show.

To try to make others enthusiastic for music.

Some Inspirations of Composers

By W. J. HENDERSON

TO BEGIN WITH, there is much foolish talk about the sources of composers' inspiration. Some of the most beautiful music the world possesses cannot be traced to any special source. We did Mozart get his inspiration for the "Jupiter" symphony, which to him was simply a symphony in C or? Some one else, impressed by its celestial nobility, listened it "Jupiter." Beethoven never heard of the "moonlight" sonata. He wrote a sonata in C sharp minor and some one else turned the green spot-light on "The devil's in the moon for mischief," sneered on. There have been some interesting instances of celestial inspiration, and I shall write of some, and there have been inspirations general and sweeping; but first let us clear our minds of illusions.

A composer is not in need of what may be called the grace of a life experience to cause him to produce music. Everything means music to him. A poet personifies themes for poetry in everything in life and nature. Another man is not a poet; and the primrose on a river's brim a simple primrose is to him. The painter views everything as line and color. Everything is a picture, good or bad, but still a picture. Similarly a musician operating on the mind of a composer brings stimulus. A wakeful night with an over active mind may cause him to rise and begin to set notes on paper. It may have been welsh rabbit that kept him awake; but the music may float in starry spaces.

Romantic Inspirations

OUT OF COURSE this practical and prosaic view of the working of the creative faculty is not at all pleasing to the typical music lover. He would rather contemplate a charming work such as Deems Taylor's "Portrait of a Lady" and indulge in intriguing speculation about the "not impossible she who shall control heart and me."

The father of modern music, John Sebastian Bach, led about as unromantic a life as the mind of one could well imagine. He found his chief inspiration in religion. The several settings of the story of the Passion are accepted by all musical nations as the highest musical expression of the religious emotions of mankind. Next to these stand the famous B minor mass and the "Christmas Oratorio." The organ preludes and chorales and the fugues all grew out of church music. Consequently we have in this one case an illustration of compositions inspired by the profound piety of the man.

When we turn to the most famous of opera writers, we find ourselves in a vastly different atmosphere. Wagner indeed dealt with religion, but only as he found it unwrapped in fable, legend and love story. The theme of "Tannhäuser" is the battle between pure and impure love, for the soul of a man. The story of "Parsifal" is upon a similar base. "Lohengrin's" foundations are less secure; because the mystic and political elements of the story are too prominent. It is when we come to "Tristan and Isolde" that we may fairly trace a connection between Wagner's personal life and emotional experiences and the lyric creation.

His first wife, Mina Planer, rebelled against his religious idealism after ideals instead of marks; and it was only when he had met Mrs. Mathilde Wesendonck that he found the intellectual companionship of a woman so essential to his emotional life. With the details of the love we need not concern ourselves. Wagner's letters to the lady have been published and leave no doubt that he had a deep and sincere feeling for her, one which he voiced in considerable music and without any attempt at concealment. The pages of "Tristan and Isolde" contain much of the emotion which Mrs. Wesendonck inspired and the world of music is therefore under no small debt to her.

Hector Berlioz, who lived a life quite as stormy as that of Wagner, has frequently been credited with finding inspiration in his tumultuous love for Henrietta Johnson, the English actress who became his wife. He first saw her act *Ophelia*; and the impression she made upon him was so deep as to be actually painful. A few years an English critic wrote that when Berlioz saw her she was interpreting Shakespeare's *Juliet* so that the composer exclaimed, "I shall marry that woman and write my greatest music about that play." Berlioz himself discredits the story with, "I did both those things, but I never said that I would." However the fact remains that Henrietta Smithson and the Shakespearean drama got themselves pretty thoroughly tangled in the thoughts of the famous Frenchman.

THE PRACTICE of associating the creations of celebrated composers with women who have entered their lives is natural, but not always correct. With Schumann, for example, it would be difficult to trace any one masterpiece directly to Clara Wieck, while on the other hand his entire artistic product for many years was strongly directed by his devotion to her and its development. The eager desire of his heart for the purification of German art ideals lay behind his creation of new piano types and methods of expression. The "Kreisleriana" are the history of a soul, the "Papillons" the imprisonment of its dreams. In 1836 he wrote to Moscheles:

"If you only knew how I feel—as though I had reached the lowest bough of the tree of heaven, and could hear overhead in hours of sacred loneliness songs, some of which I may yet reveal to those I love—you surely would not deny me an encouraging word."

In 1839 he seemed to have found the loftiest utterance of his spirit in the "Faschingschwank," the *C Major Fantasy*, the *F Minor Sonata* and the "Kreisleriana." But in 1840 his long battle for Clara Wieck came to an end and a new medium of expression was needed. He wrote in that year more than 100 songs, in which the revelation of a soul is accomplished. Men the world over have recognized the universality of their message. And yet there was still another step to be taken. In 1841 he composed the B-flat and D Minor symphonies and the "Overture, Scherzo and Finale." He had married his Clara; and in the orchestra he might cry, "Now hath my soul elbow room." That we esteem Schumann's piano works and his best songs above his orchestral pieces does not affect the record that he himself sought at each step for a larger medium of expression. But posterity will doubtless find in the amazingly profound insight of "Frauen Liebe und Leben" and the "Dichterliebe" the fullest disclosure of the soul of a genius inspired by a great love.

Mythical Stories

Some of the mythical stories of passionate inspirations have been lately disseminated by that universal publishing agency, the screen. Stories of the lives of great composers have been woven into exhilarating romances in which a grain of fact has been asked to flavor a barrel of fiction. Schubert in particular has been made the subject of a pretty romance in which he is depicted as hopelessly in love with the lady who inspired his song, "Who is Sylvia?" Vogl the singer, who made Schu-

bert's songs known, was also in love with her and carried off the prize, leaving the sorrowing composer to wander forth into the moonlight in search of new melodies.

Unfortunately there seems never to have been any Sylvia. Schubert's one little flight into the realms of tenderness was perhaps occasioned by his pupil, Caroline Esterhazy, though even this story rests on shaky foundations. Schubert apparently did not require any inspiration. If he found a new text he almost instantly found a melody for it and almost before any knew that he had read the poem he exhibited the completed song. And, after all, perhaps his most extraordinary feat was the composition at the age of eighteen of a fine mass. It was a feat paired with Mendelssohn's creation of the overture to "Midsummer Night's Dream" at the age of seventeen. The only inspiration a boy of that age could have was his own smoldering imagination, which Shakespeare's fairies and lovers fanned to flame.

The Eternal Feminine

THEN there is the legend of Chopin and George Sand. Of course, everything that comes into the life of a sensitive genius influences his thought in some measure; but can we conceive of any attachment that would have effected a radical alteration in the musical style of Chopin? We are inclined to think that he would have shed his "eagle's feathers," whether he ever saw Majorca or not, and probably some other little dog than George Sand's would have chased its tail into a vision of the *D-flat Valse*. And, whatever else may be said, it is difficult to believe that a lady who wore trousers and smoked black cigars could have fired the delicate spirit of the nocturnes or the far-flung splendors of the scherzos, and as for the "Valse du Petit Chien," the immortal Hunkeler with Olympian finality said: "I do not dispute the story. It seems well grounded, but then it is so ineffably silly."

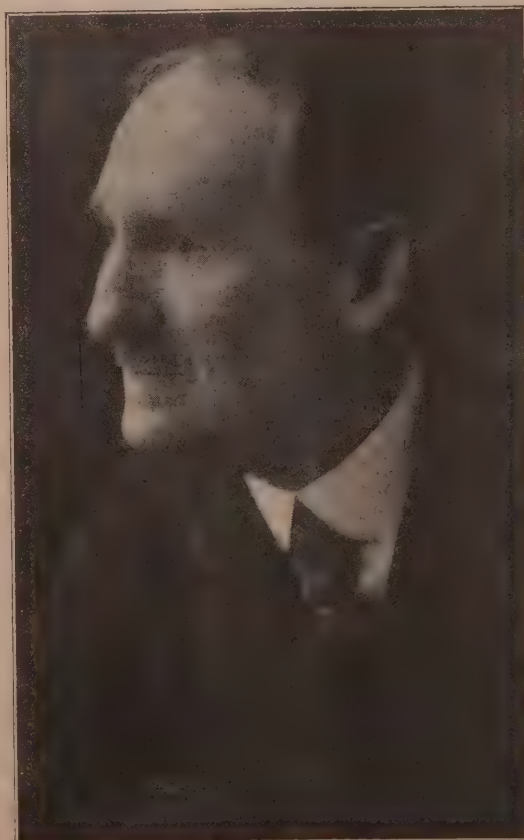
There is no question that too much emphasis has been laid on the influence of the eternal feminine in the creations of composers. In the unbroken flow of musical progress the undercurrents have oftener been literary or historical than personal. At the time when opera composers threw overboard the antiquated stock of classic heroes and heroines, when the perennial *Orpheus* with his lyre at the gates of Hades gave way to *Ernani* with his horn among the mountains of Aragon, the uprising of the romantic school of literature brought with it the materials which served for the inspiration of composers. Byron and Victor Hugo wrought upon the musical imaginations of Europe more powerfully than any one woman; and to them we owe the substitution of plumed hats and sweeping bows for helmet and greaves.

Victor Hugo's "Hernani" was acted in 1830 and his "Le Roi's Amuse" in 1831. All the heroes of Byron had already strutted across the stage of Europe. And but a few years later the concentrated essence of the swash-buckling period of romantic gallantry settled itself in the persons of *Aramis*, *Porthos* and *Athos* and their happily found brother, the incomparable *D'Artagnan*. If any composer of this period fastened his dreams upon a lady, she must have been one of Oriental manners and customs.

It is all the more interesting, therefore, to note that one of the most polite of all romanticists, the perfectly finished Mendelssohn, basking in the sunshine of a hundred female smiles and dwelling generally in the lap of luxury, was not only Anglicized, but also quite domesticated in his inspirations. In fact, he has left us touching evidence of the importance of his sister's influence on his muse. Writing to General von Webern after Fanny's death, he said:

"It is indeed true that no one who ever knew my sister can forget her through life; but what have not we, her brothers and sisters, lost! And I more especially, to whom she was every moment present in her goodness and love; her sympathy being my first thought in every joy; whom she ever so spoiled, and made so proud by all the riches of her sisterly love, which made me feel all was sure to go well, for she was ever ready to take a full and loving share in everything that concerned me."

Liszt was as much in the good graces of the ladies as Mendelssohn; and possibly that is why we find no direct evidence in his works of inspiration from the divine sources of the Princess Wittgenstein or the Countess d'Agoult. We do not even discern a faint ray of George Sand, with whom according to Lola Montez he once departed from Paris to the infuriation of Mme. d'Agoult. Yet there are many music lovers



W. J. HENDERSON

who believe that Liszt's compositions have more emotional force than Mendelssohn's.

The recollection of the sudden outburst of Manfreds, Zanonis and Werthers, in the first flood of romanticism, brings with it the memory of the singular fact that the last of Von Bülow's three great B's of music, Bach, Beethoven and Brahms, was apparently a reactionary. The blood of the romantic movement had not grown cold when he began to give the world his noble works, and Liszt for one welcomed him as a genuine romanticist. But one searches in vain in the records of his life and the pages of his scores for evidence that would justify the Virgilian exclamation, "Dux femina facti," or that any poet more universal than Tieck with his "Schoene Magellone" plucked at the heart strings of this sober Israel.

Tchaikovsky's Unusual Inspiration

ONE WOULD BE pleased to trace in the alternately wild and tender compositions of Tchaikovsky the domination of some lofty woman soul; but his early and hasty marriage came nearer to wrecking his career than to helping it. The kindness of Mme. von Meck was not of the type called inspirational, but its practical results were the restoration of the composer to artistic power. One finds more clearly defined influences in the works of the younger Russians, but these influences are again mostly national and literary. Rimsky-Korsakov's "Scheherazade" tells fairy tales to an Arabian sultan who lived undoubtedly on the banks of the Volga; and in his other works the master shows clearly that he had absorbed the ideals of Pushkin. Prokofieff and Stravinsky betray a similar fondness for literary themes breathing the spirit of the age of fable, but pulsating with the blood of Russia.

It seems that, in the final analysis, we must reach the conclusion that concrete personal inspirations are not numerous in the history of musical composition. The writer has made no attempt to catalogue all that are known, since such a card indexing plan would have been unnecessary to his purpose. The broader survey of the field gives the better perspective. From it one learns that in many instances the true source of the composer's inspiration is the general trend of the artistic thought of his time. Literature has always borne musical fruit; and, while musicians sometimes explore unknown territory in search of new suggestions and occasionally find some such prize as the story of Istar and the resultant dance of the seven veils, it is oftener the writer of universal mastership who provides themes.

Shakespeare Adoration

All Europe has bent the knee of adoration before Shakespeare; and in the music of all the leading musical nations his name stands at the top of the list of authors who have fired the imaginations of composers. Inevitably such a tale as that of "Romeo and Juliet" has appealed to those who have ignored the history of "Abelard and Heloise"; for after all *Romeo* was just a lover, whom all mankind would love, while *Abelard* was not half as much in love with *Heloise* as she was with him and was a great deal too much taken up with his remarkably dry scholasticism to arouse enthusiasm in a self-respecting Muse.

Macbeth and *Lear*, *Falstaff* and *Othello*, *Hamlet* and *Ophelia* have all been translated into melody. However, in the end one rests just where he does in considering the other imaginative arts; for, like the poet, the musician seizes upon airy nothing and gives it a local habitation and a name in the passionate phrases born of the sweet travail of his own soul. And that is now, as it was in the beginning, one of the seventy and seven mysteries of the seven arts.

Self-Test Questions on Mr. Henderson's Article

1. From what sources do the poet, painter and composer draw their inspiration?
2. In what did Bach find his greatest inspiration?
3. What was the source of inspiration of Mendelssohn's great overture to "Midsummer Night's Dream?"
4. In what ways have the influences of the "eternal feminine" on composers been overestimated?
5. What author stands at the top of the list of those who have "fired the imaginations" of composers?

"Chopin's music and style of performance partake of the same leading characteristics—refinement rather than vigor—subtle elaboration rather than simple comprehensiveness in composition—an elegant rapid touch rather than a firm nervous grasp of the instrument. Both his compositions and playing appear to be the perfection of chamber music."—*Manchester Guardian*.

Little Life Stories of the Great Masters

By Mary M. Schmitz

Frederic Chopin (1810-1849)

1. Q. When and where was Frederic Chopin born?
A. He was born February 22, 1810, at Zelazowa Wola, a small village near Warsaw, Poland.
2. Q. Who were his parents?
A. His father, Nicholas Chopin, was a Frenchman and professor of French in the University of Warsaw. His mother was a Polish lady.
3. Q. Who were Chopin's first teachers?
A. Albert Zwing, a Bohemian, and Joseph Elsner, director of the Warsaw Conservatory.
4. Q. Was Chopin considered an unusually talented piano player when he was a boy?
A. Yes; he was called the "Second Mozart." He played a concerto by Gyrowitz, a friend of Mozart, when he was twelve years old. When only fourteen he played for the Czar Alexander and received a diamond ring.
5. Q. Where did Chopin go on his first concert tour as a virtuoso pianist, and what compositions of his own did he play?
A. In 1830, when Chopin was twenty years old, he gave two or three "Farewell" concerts in Warsaw, before starting on his first tour as a concert pianist. He played his own "Concerto in E Minor" and the one in F Minor.
6. Q. How did Chopin's teacher, Elsner, and the students of the Warsaw Conservatory honor Chopin when he left Poland for the last time?
A. They waylaid Chopin's coach and sang a cantata composed especially in his honor. They also gave him, it is said, a loving cup filled with the soil of his native land, soil which was dusted over the casket of Chopin when some years later he was buried in Paris.
7. Q. What famous German composers did Chopin meet in Leipzig when he visited that city in 1830?
A. Robert Schumann and Felix Mendelssohn. Schumann was one of the first to make Chopin's extraordinary talent known to artistic Europe.
8. Q. What fine tribute did Schumann pay to Chopin's genius?
A. In an article on the French-Polish tone painter, he commenced by saying, "Hats off, gentlemen, a genius." This article is one of the finest tributes ever paid to any composer by a contemporary.
9. Q. What was the pen name of the French authoress who was Chopin's friend?
A. George Sand, whom he met in 1837.
10. Q. Where did Chopin go in the hope of restoring his health; who accompanied him?
A. To the Island of Majorca, in 1838; but his health was not benefited by the stay there. George Sand and her two children accompanied him.
11. Q. For what instrument did Chopin write?
A. The piano. He wrote a few songs and some pieces for the piano with orchestral accompaniment; but his greatest works were for piano solo.
12. Q. Name some of Chopin's music for piano.
A. The "Sonatas," "Ballades," "Nocturnes," "Polonaises," "Mazurkas," and "Preludes." He also wrote a "Tarentelle" and a "Berceuse."
13. Q. What is considered Chopin's greatest composition for piano?
A. The "Sonata in B-flat Minor, Op. 35."
14. Q. Give a short description of the "Sonata in B-flat Minor."
A. The Sonata is founded upon an ancient Polish poem written by a once-prominent Polish poet. It has four movements corresponding to the four cantos of the poem, of which it is a musical translation.
15. Q. What did Chopin mean to express in his Ballades?
A. Chopin intended his Ballades to tell stories in tones. His four Ballades are founded on Polish poems written by the greatest of Polish poets, Adam Mickiewicz.
16. Q. Which of the four Ballades is the best known? Describe it.
A. "Ballade No. 3, in A-flat, Op. 47," is the one most played and most popular. It describes in music the tragic romance of a young knight with a beautiful and mysterious lady-love.
17. Q. Where and when did the Polonaise originate?
A. In 1573, when Henry of France became King of Poland, at one of the grand ceremonials attending his coronation, a stately procession of the nobles of his court passed before the monarch. The music accompanying this formal march was the first Polonaise.

18. Q. Which is considered by many to be Chopin's greatest Polonaise?

A. Op. 53 in A-flat. It expresses by its splendid martial harmonies the proud military bearing, the gorgeous armor, and the stately tread of the steel-clad heroes of ancient times. The second movement is a fine picture of the tramp of cavalry.

19. Q. What is meant by "Scherzo," a name applied to four of Chopin's pieces for the piano?

A. "Scherzo" means a composition in playful, jesting, humorous style. But Chopin's Scherzi are compositions of intense and passionate feeling. The one in B-flat Minor is thought by many musicians to be his best.

20. Q. What are the Preludes of Chopin?

A. They are short, fragmentary tone sketches, consisting of a single movement. They were nearly all written during his stay on the Island of Majorca, in the winter of 1838-39.

21. Q. Are the waltzes of Chopin real dance waltzes?

A. No; they are idealized tone pictures of the waltz and of ballroom scenes. The "Waltz in A-flat, Op. 4" is one of Chopin's best.

22. Q. What does "Nocturne" mean?

A. A composition expressing a quiet, dreamy, pensive, night mood. It has almost the same meaning as "Serenade," a real or imaginary night song of love. Chopin wrote many of his poetic poems in this style.

23. Q. Describe Chopin's personal appearance.

A. Chopin was a small man with wavy hair of chestnut color, a nose with a decided crook, and hands of feet small and perfectly formed. He always dressed with care, in the prevailing mode.

24. Q. Where and when did Chopin die?

A. At Paris, in 1849.

Chopin Reflections

"It (the week before a recital) is a dreadful time for me. I do not like public life, but it is part of my profession."

* * *

"Really, if I were more silly than I am, I might imagine myself a finished artist; but I feel daily how much I still have to learn."

* * *

"In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect shading."

* * *

"I am not at all fit for giving concerts; the crowd intimidates me; its breath suffocates me; I feel paralyzed by its strange look, and the sea of unknown faces makes me dumb."

Chopin in His Last Years

By Felix Borowski

IN the latter days of Chopin's career he was naturally harassed in mind as well as body. Constitutionally highly-strung, his nerves were affected by the tubercular affection from which he died, as also by the noisy and irritating unconventionality of Mme. Sand's mode of life. But even then Chopin kept the placidity of temper which had distinguished him all his life. Only occasionally impatience with a stupid pupil got the better of him; he would throw the music in the air or utter harsh, bitter words; but the first sign of distress on the part of the student would immediately banish the master's exasperation. He had even days in which his geniality would return and he would divert his friends with his mimicry and imitations of famous men.

This gift for reproducing the characteristics of other people was very remarkable. Karasowski stated that the French actors Bocage and Mme. Dorval declared that they had never seen anything to approach Chopin's impersonations. He relates, too, that once, when Notkowski visited Paris and begged Chopin to bring him into touch with Kalkbrenner, Liszt and Pixis, Chopin said, "That is unnecessary. Wait a moment and I will present them to you, but each separately." Then he went down to the piano and imitated Liszt to the life, played in his style and mimicking all his movements. "Ah, that," said Nowakowski, "he impersonated Pixis." The next evening I went to the theater with Chopin. He left his box for a short time and turning 'round I saw Pixis beside me. I thought it was Chopin and I jokingly clapped him on the shoulder, exclaiming: 'leave off your mimicry!' My neighbor was quite flabbergasted by such familiarity on the part of a total stranger, but fortunately at that moment Chopin returned to the box and we had a hearty laugh over the comical mistake."

Can Expressive Playing Be Taught?

By the Eminent American Composer, Pianist, Teacher

ARTHUR FOOTE

NO ONE who has lived through the developments of the past fifty years can be unaware of the greater intelligence and thoroughness that have been brought to bear in the teaching of piano technique. Much that was formerly guess-work has been defined and standardized.

Among the conspicuous gains are:

(1) Abandonment of the former idea that everything in the nature of finger work must be done exclusively by the fingers, with the knuckles flattened and the hand consequently rigid; the arm being not considered at all as a factor, and the principles of relaxation not being realized.

(2) A general understanding of the pedals.

(3) The employment of rhythmical devices in technical work, in exercises, scales and arpeggios.

(4) The use of modulation in exercises.

Teachers owe much to William Mason and Adolf Philipp as to (3) and to Tausig as to (4).

While no more exacting technical demands are made to-day than by, for example, the No. 106 of Beethoven and the earlier pieces of Liszt (written a century ago), the average of playing is now very much higher than formerly.

What then was unusual is to-day simply taken for granted with a player of any rank at all.

On the musical side there also has been a gain, artistic and expressive playing being now demanded by audiences, with technical excellence as a matter of course. No longer are we satisfied with the latter without lovely touch and sensitive phrasing.

Teaching Expression

But whether, in the average teaching of the usual pupil, sufficient attention is paid to the musical side is another matter altogether. There is a too common idea that "expression" cannot be taught to any considerable extent—that it is a heaven-sent gift which some have, but most do not.

Now, while it is true that supreme beauty in playing depends finally upon individual sensitiveness and imagination, there still are certain basic principles that can be explained and taught to anyone. They enable even the average player to bring out the real music hidden away in the notes to a very satisfactory extent. In this article an attempt is made to define the most important points. The following prerequisites for intelligent playing should be taken up with pupils before any discussion of the more subtle factors of phrasing, dynamics and elasticity:

(1) The pupil must know how to choose a rate of speed reasonably near to that desired by the composer (as near as to which most of them have no idea at all). To this end the teacher generally has to supplement the inadequate and sometimes misleading indications of the printed music. To illustrate by a queer example, in the familiar *Sonata Pathétique* every movement is written in 3/4 time, whose values, as to length, give a wrong idea to the inexperienced player. Might it not be clearer if the first movement of the *Grave* were eighths instead of sixteenths; of the following *Allegro*, quarters where they are halves; the *Adagio*, eighths where they are sixteenths; and of the *Rondo*, sixteenths where they are eighths?



Unluckily, also, the very terms *Allegro*, and so forth, are inexact and largely relative. They are fair indications as far as they go, however, and pupils should be familiar acquainted with their meaning (for example, the difference between *Allegro* and *Allegretto*, between *Andante* and *Adagio*). The metronome is useful for learning more precisely what is the rate of speed asked for. As we often do not possess a metronome by which to be guided, it is well to know how to find approximately the speed indicated by figures without its aid. Any pupils need to be told that the figures indicate the



MR. ARTHUR FOOTE

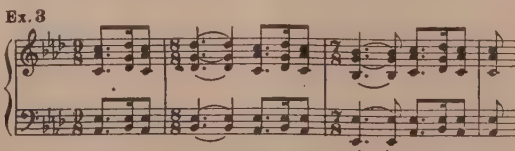
number of notes of the kind specified (halves, quarters, and so on) that are to be played to the minute.

How fast the tempo is can be ascertained by counting (aloud) while watching the second hand of a watch in its revolution during a minute; after a few trials one learns to acquire a fairly correct idea of what various figures indicate (60, 90, 120, 160, and so on). It is a help also to associate certain familiar musical themes with their appropriate figures (for example, the first theme of Beethoven, Op. 10, No. 3, with $\text{♩} = 88-96$). We also sometimes find an indication (♩), without a figure, this being intended to show merely the unit by which we reckon, exact speed not being specified. If the unit, for example, is ♩ (C), we naturally think of one that moves faster than would ♩ (C).

(2) Then, as to exactness regarding values of notes, dynamic and other marks, we must never be weary in demanding this from pupils. The feeling of the following is spoiled by a 64th note instead of the 32nd which is in the text:

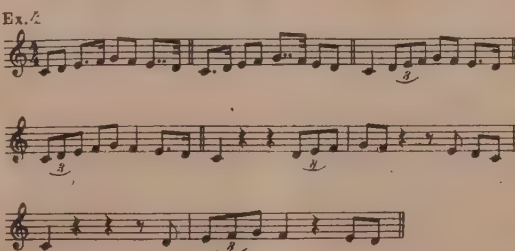


Pupils must be made to realize that rests are quite as important as notes, as in the slow movement of Beethoven, Op. 71; that rhythm depends upon an accurate observance of the values of both notes and rests. We too often hear such a performance as the following (Schubert, *Moment Musical*, Op. 94, No. 2).



Compare this with the printed text.

An innate fine feeling for rhythm is one of the rarest things, being found less often than talent as to technique or sensitiveness in feeling for touch. Even teachers are apt to pay insufficient attention to rhythmical exactness. It is sometimes well to train pupils as to this point by exercises like the following:



A point seldom appreciated by pupils is that a dynamic mark (*p*, *f*, or *cres.*) holds good until changed by the next one. *Crescendo*, for example, means that we are to be playing at that moment with the degree of power indicated by the last mark, and at this point to begin to play louder gradually until the climax is reached. A *crescendo* in a passage hitherto *piano* does not mean *forte* at that point, but later. In other words, we must be careful that at a *crescendo* we approach it softly enough, at a *diminuendo*, loudly enough. The case is similar with *ritardando* and *accelerando*; the natural instinct is to make these effects abruptly, instead of gradually.

Have your pupil realize that while playing that is accurate may possess no other value, it is the material out of which musical playing can be made; that which is inaccurate cannot possibly be musical.

(3) Since pedal marking is always insufficient and inexact, seldom being really accurate, pupils must understand the principles on which correct use of the pedals is based. They also should be trained to use their ears as well as eyes, and to listen, thereby

gaining independent judgment. Never let them think of the damper pedal as the "loud" pedal. Teach them the various ways in which the soft pedal is used (a point generally neglected). The use of the damper pedal may well begin very early. There are not a few places in the Beethoven little Sonatas, Op. 49, where it is desirable; while the young pupil will learn a good deal through an explanation of why at these places it is wanted, but not at others (as not in scale passages).

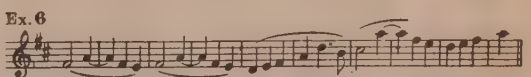
What has been said up to here being a prerequisite for decent playing, the more subtle and difficult matters of accent, phrasing and dynamics are now to be discussed.

(4) Pupils must be taught the general principles of accent and phrasing, and acquire the musical feeling as well, that tells us, for instance, as to the beginnings and endings of phrases. For, unluckily, they cannot depend upon what is printed, so-called phrasing being nearly always slovenly and inaccurate, and consisting merely of a collection of slurs that are meaningless (except so far as indicating *legato*), through the careless habits of composers.

It would be better and more practical if slurs were written so as to show the sense of the passage. In the following, from Schütt's familiar *A la bien, Aimée*,

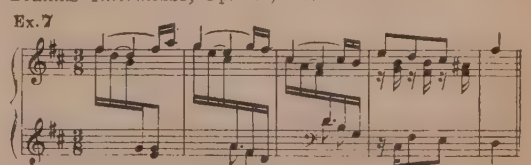


rather than as they appear in the printed page.



Pupils often acquire two vicious habits from early instruction: those of (1) taking away the hand from the keys at the end of slurs (thus breaking phrases into meaningless fragments) and (2) habitually accenting the beginnings of slurs.

While phrase construction is often perfectly obvious (as in the familiar Bach *Loure*, the Haydn *Variations in F minor*, the Sibelius *Romance in D flat major*), it may often be far from clear, our only guide being a sensitive musical feeling, as in Schumann's *Des Abends*, Brahms' *Intermezzo*, Op. 119, No. 1.



A good preparatory study is to play soprano and bass only of, for example, the Mendelssohn *Songs Without Words* (Nos. 1, 9, 14, 19, 25, 30), for the natural phrasing in these is clear, the pupil also being brought to

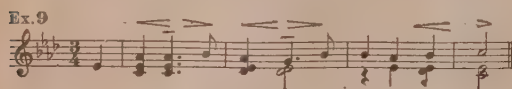
realize that the vital things are the voice which has the melody (usually the soprano), and the bass, which tells us as to the harmony; while the rest is, as it were, filling in. For more advanced training nothing is so helpful as polyphonic playing (as the *Well-Tempered Clavichord*), a preparation for this being the two-voice *Inventions*, and certain movements of the *Bach Suites* and *Partitas* (the French *Suites*, especially as to the imitation of one voice by another, the *Air* of No. 2 and the *Allemande* of No. 3; and of the *Partitas* the *Prelude* of No. 1, the *Fantasia* of No. 3). The pupil will be interested and instructed by being shown how frequently polyphony is present in music of a very different type, melodies also occurring often in voices other than the soprano, while they may be also used in an imitative way among the different parts (alto, tenor, bass), as in Schumann's *Träumerei*, *Nachstück*, Op. 23, No. 4; Tchaikowski, *Meditation*, Op. 72.

Now, while understanding of the construction of phrases is essential, we must also consider the manner of playing expressively, as to dynamics and the slight modifications in tempo needed at certain points (which, however, are never to be carried to the extent of *ritardando* or *accelerando*). This latter is one of the subtle things in expressive playing. The following, for instance, would be intolerable if played in strict metronomic time (try it so once, and see), or with the emphasis in the wrong place.

Ex. 8 Brahms, Op. 117, No. 1



The pupil must understand that in all phrases there are natural and right accents; that in double rhythm the accent will be normally on the first beat of the measure, and especially that a phrase beginning with the up beat does not accent the latter (as in Beethoven, Op. 2, No. 1, first movement). A similar thing is true of triple rhythm; but how often do teachers hear phrases played as the following from Schubert, Op. 142, No. 2:



the next from Chopin's *Prelude*, No. 7:



and also in the Brahms quotation already noticed.

Understanding of the construction (and hence accentuation) of long phrases is often made difficult by (1) their being broken up by a lot of meaningless slurs, or (2) by their having been made more convenient for reading by a series of short bar-divisions. The Chopin *Scherzo*, Op. 39, for example, would be easier to understand as to this point if written as follows, though harder to read at sight:



There is one factor in expressive playing the most subtle of all and hard to define to pupils. While the piano has its own peculiar advantages over other instruments, it does not lend itself so readily to expressive playing as do those for strings and some of the wind ones (as the clarinet). The piano is a percussive instrument, and its tones made by putting the strings into vibration always begin to diminish as soon as made—they die as they are born, so that we are unable either to prolong tones indefinitely or to vary single ones dynamically. We can never get a *crescendo* out of a single tone (as can the violin), but must obtain it by treating a group of tones rightly.

In piano playing we really imitate the manner of expressive playing shown us by the voice, and by stringed or wind instruments. For the first natural expression of music was in singing, and soon afterwards by the simple

early stringed and wind instruments, those of the piano type coming thousands of years later.

Now, how should phrases be played as to dynamics? To take a lesson from the voice or wind instruments, we find that the breath, which causes the tone, is not effective with its full force at the beginning of a phrase, for obvious reasons also diminishing in power towards the end. At to stringed instruments, we observe (unless there be some indication in the music to the contrary) that the player will instinctively bear down harder with the bow somewhere in the middle of a phrase, practically always diminishing at the end. We see, then, that in the beginnings and endings there is rarely as much tone as in the middle. Phrases also are seldom hurried in the beginnings and endings, and we may fairly say that these are generally to be played deliberately. So we can sum it up as follows: *The normal phrase is in the form of a <=>, beginning and ending with very slight deliberation.*

This, however, should be qualified by the statement that very often in ascending with a melody, or even in a scale passage, we shall feel an instinctive *crescendo*, and in descending a *diminuendo*.

For instance, Arensky, *Prés de la Mer*; Chopin, *Nocturne*, Op. 32, No. 1; Beethoven, *Allegretto*, from Op. 14, No. 1:



the Chopin Nocturne, Op. 32, No. 1:



and Beethoven, *Allegretto*, from Op. 14, No. 1:



(5) A special point is as to imitation and repetition of phrases. These present two quite different problems. A phrase, to be a real imitation made by a different voice, must clearly be played in the same manner as is that which it copies, while one repeated in the same voice will naturally be varied in treatment at its repetition, to avoid monotony.

The imitating voice in Schumann, Op. 23, No. 4, sings in practically the same expressive way as does that which it imitates.



A remarkable study of this point is furnished by the Bach two-voice *Inventions*, in which not only dynamics, but also *staccato* and *legato* are to be imitated. The following is one of several ways in which such a piece may be treated:

Teach Children to Compose

By Mrs. W. B. Bailey

"Music," wrote Carlyle, "is well said to be the speech of the angels;" and while this is a great idea and seems wonderfully true, why not teach children to talk in the language?

Why not teach children as much as possible about the actual construction of such speech?

Teaching children to compose their own simple little pieces is a very effective device for securing more interest in all the technical details of music. Drill work in scales, knowledge of half-steps in tones, keys, and, in fact, all the study that is usually so much dreaded as a sort of drudgery, becomes much more interesting to the pupil when in his own attempts at composition he sees the need of that very drudgery.

I know a teacher who gives her music pupils simple drills in composition as a further incentive to dictation. It proves the need of being able to place correctly on the staff a musical tone one hears.

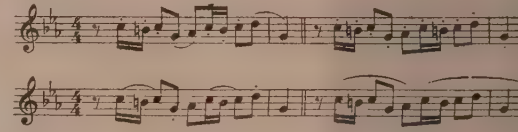
For the first few lessons in composition the teacher must do most of the work herself. But it is worth all the initial trouble to see how the pupils work at it and

Ex.16



Again, turning to that exhaustless treasury, the *Well-Tempered Clavichord*, the subjects and counter-subjects of fugues should be consistent as to the manner of playing imitations. For example, we may conceive the subject of Vol. 1, No. 2, in any of the following ways, but whichever way we choose, ought to play it in the same manner at its every reappearance in the different voices.

Ex.17



When, however, a short phrase is repeated in the same voice, our solution of the problem must be exactly the opposite; in other words, variety should be our aim. In this it is obvious that the repetition must not be played either faster or slower than its original, and that we are therefore, restricted to either a dynamic or expressive difference. The dynamic change, partly no doubt from tradition, but also because of a natural musical feeling, is usually made by playing the repetition a shade more softly, it being also probably more expressive than that which it copies.

While such modifications in tempo and dynamics are necessary, if mechanical and stupid playing are to be avoided, common sense and good judgment as to their use are equally desirable. The pupil must learn by degrees how to employ these means so that the minimum of apparent effort shall produce the maximum result. On test of an orchestra is its ability to carry through long passages in, say, a *mp* or *mf*, with the slightest possible modification in tone; so with piano playing—the nuance is most artistic when we can hardly detect the exact point at which, for example, a *crescendo* or *ritardando* begins or ends. The pupil, however, obviously must begin with a little exaggeration, learning later to be adroit and more reticent. After all, experience is the best teacher, and her lessons are learned little by little.

All that comes under the general name of *touch* is another part of expressive playing, but the question as to how it enters as a factor, to what extent, in what sort of music (in melodic playing, as compared with that in which passage work predominates), all this is too comprehensive a matter to be discussed at the end of an article.

The following books are good reading: *Wieck*, "Piano and Song"; *Venable*, "The Interpretation of Piano Music"; *Spalding*, "Music, An Art and a Language"; *Hamilton*, "Piano Teaching, Its Principles and Problems"; *Christiani*, "Principles of Expression in Piano Playing"; *Gorno*, "Material for the Study of the Pianoforte Pedals"; *Reinecke*, "The Beethoven Pianoforte Sonatas"; *Josef Hofmann*, "Piano Playing, With Questions Answered"; *Franklin Taylor*, "Technique and Expression in Piano Playing"; *Matthay*, "The Act of Touch."

delight in it, and how they grow in independence of construction and appreciation of many musical values which would otherwise be merely words to them.

To begin composition work with a very young pupil first take two simple, strongly rhythmical lines of any poetry with which the child is familiar; and have him sing the words like he thinks they would sound pretty. Most young children will do this at once; but, for a few more timid ones, the teacher may have to say something like this: "Well, I think it would sound nice like this. She then sings it for him. Then they both go to the piano, and locate all the tones their voices used in the little ditty.

The teacher then plays each note while the pupil puts them on the grand staff above the written words. Then they work out the rhythm of the composition.

In a short time the pupil can do it all by himself, even to writing down the notes without seeing which ones the teacher touches on the piano.

It is easy to go from this to written compositions without words.

The Music of Ireland

An Interview Secured Expressly for THE ETUDE with

AGNES CLUNE QUINLAN

"Moore Has a Wonderful Latch-Key that Opens the Hearts of All Irish People"

Miss Agnes Clune Quinlan was born in Limerick, Ireland. Her first studies in music commenced in Limerick with local teachers. At an early age she entered the Royal Academy of Music, of London, studying piano and composition.

Coming to America later in life she studied with Constantine von Sternberg. Miss Quinlan is a highly successful pianist, lecturer, composer and teacher. She has played many important engagements, including performances with the Phila-

delphia Orchestra and other important organizations. One of Miss Quinlan's compositions appears in The Etude for this month. It is an idealized interpretation of an Irish folk-tune, with all the charm native to this music.

OF ALL the nations and races existing in modern times, there are few that can trace their lineage with such positive directness, as can the Irish. However obscured may have been the early history of the land, the bard-historians of the country hold of the Phoenician colonies and list of kings, which, whether fabulous or not, point to a very remote beginning. John McCormack says, 'Ireland was singing when the breath of history first parted the mists about her coasts. All down through the ages she has sung, whether in the battlefield amid the clangor of arms, in the quiet cabin where the wandering bard tuned his harp to gentler airs, or out among the hills under the stars when the shepherd voiced the wonder of the heavens or the yearnings of the heart.'

"The language of the country itself identifies it with the great Celtic race which in the early times spread all over Western Europe; and from these very early times music became an indissoluble part of Irish life and Irish history. The early bards, who were also, for the most part, musicians, were called 'fileas' or 'philosophers.' Even Caesar credited the early Druids, who inhabited Ireland, with being learned. It is literally impossible to find the first roots of song in Ireland, because the Irish always sang and always danced, and music was as much a part of their lives as the air they breathed.

Early as Teachers

"As long ago as the Seventh century, there were Irish teachers of music, holding the highest rank as specialists in the schools of England and on the continent. The popular instrument may have been bagpipe; but, in the educated classes, musical art was demonstrated largely through their famous skill upon the harp.

"At first, the Irish scale consisted of five notes. It was a pentatonic scale (the pentatonic scale is merely that of the five black keys on the pianoforte, starting with F sharp. It is similar to our Major scale, without the fourth or seventh degree, resembling in some ways the Oriental scale.) Then a sixth note was added and a seventh. In Trinity College, Dublin, there was a harp that was said to have been played by Brian Boru. This harp had thirty strings.

"There is also preserved the famous Dallway harp, made in 1621, or one year after the landing of the Pilgrims in America. This harp had fifty-two strings.

"As in Russia and in Spain, occupational songs are a great part of the life of the Irish people. In all of their different crafts, in the field and in the cottage, they take upon themselves to sing and lighten what otherwise might have been thought hard service. In battle, the pipers marched at the head of the clans and this led to the wonderfully spirited war songs. The last appearance of Irish pipers in battle was in 1778, in the American War of Independence, in the corps formed by Lord Rawdon of New York. In 1720 football matches were provided with a piper who headed the contending teams as they entered the field. Whether spinning, weaving, ploughing, milking or blacksmithing, the workers sang at all times, when inspired to do so.

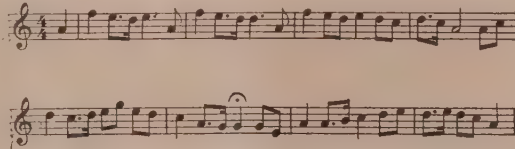
"One very striking feature of Irish music is the great range and depth of its melodies, the range sometimes extending over two octaves. Sir Hubert H. Parry says that Irish folk music is probably the most human, most varied, most poetical in the world, and is particularly rich in tunes which imply considerable sympathetic sensitiveness. Renan wrote, 'The Irish songs are emanations from a high, which falling drop by drop upon the soul, pass through it like memories of another world.'

Weeping (Goltree), Laughing (Gauntree),
Sleeping (Soontree)

THERE are three general classifications made of Irish music. The first is called Weeping Music. This has to do with what is known as Caoine, which is pronounced 'Keen.' One frequently hears of the term, 'keening,' a peculiar English phonetic interpretation of the Gaelic original. The caoiners were lamenters for the

dead. When death comes to the cottage home, the old keeners get around the body and sit for hours singing these peculiar wails. The following approximates what a keener, known in the county of Cork, sings:

Ex. 1



"These notes in themselves mean nothing, because the keeners take the very largest possible liberties in pitch and seem to sing around or away from the notes rather than on the notes themselves; singing around the pitch with ornamentations improvised for the occasion.

"There are keeners belonging to various sections and counties of Ireland. The keeners are in great demand at every death and poor indeed is the Irish funeral of an aged person in the rural districts that might be held without this picturesque and dramatic attention.

"Among other forms of weeping music is that of the emigrant leaving his native shore. The Irish heart is very close to the old sod, no matter how distant he may be from the little green Island. This feeling of ancestry comes down to the present and is evident, for instance, in such songs as 'The Minstrel's Song,' and 'The Minstrel Boy to the War has Gone.' It is still manifest among the Irish descendants in America, and is forever represented in the popular songs of the mother type, such as 'Mother Machree' and 'The Little Gray Home in the West.' The grandchildren of Irish emigrants of the thirties and forties sing these songs as though they were still attached to the country their grandparents loved so dearly. These songs have a very human heart appeal and they have reached out to still larger audiences and groups.

"The second classification is Laughing Music. Under this head are native dances that are of three kinds. These are marked by rhythms that are irresistible; that is, lively,

spirited jigs, reels and hornpipes. Their charm and fascination, fortunately, is being revealed in this day and they are being introduced in many compositions by modern composers.

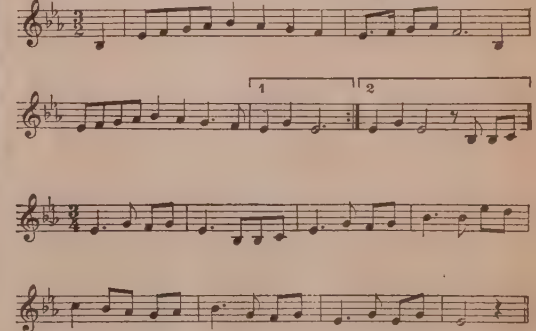
"The jig, for instance, is always in a six rhythm, and the accents are very strongly marked. Those who have never seen an Irish jig danced by a real Irish dancer do not realize how great is the emphasis upon the leading accents.

"The reels are in four time. In the reel, the first and fifth notes of the scale are reiterated, time and again.

"The horn-pipe is also in Common time and has its own characteristic rhythm. The Irish feeling for rhythm is decidedly racial. The sound of music of a lively type sets the Irish feet instantly to dancing. I have never seen a peasant in Ireland dance out of time. They have an intuitive sense that seems to carry their feet with the pattern of the music. In fact, the Irish peasant likes nothing better than to take down the half-door of his cabin and listen to the tap of his hob-nailed shoes while some fiddler plays beside the glowing turf.

"The third classification is Sleeping Music. Sleeping songs are plaintive, soothing, and soft airs. They are literally things sung at the cradle by nurses and mothers. A good example of the sleeping song is

Ex. 2



"There are several thousand of these folk-airs in existence and doubtless others that have never been recorded. These tunes are subject to enormous variation in different parts of Ireland, much as one experiences with the dialect. For instance, the tunes as sung in Donegal would be sung in Limerick in another way. One of the significant things about the Irish love for music is the fact that the Irish flag is the one flag in the world in which a musical instrument is embodied. The golden harp on the field of green is more representative of the Irish feeling for music than might be suspected.

"It is not generally known that there was an Irish Conservatory of Music in the Tenth century in Switzerland, conducted by Irish teachers, who were mostly monastic. This is believed to have been the first Conservatory in existence. It was established at Saint-Gall, because in those days it was very difficult to get to Ireland.

Irish Musical Influences

THE RELATION of Irish music to the world at large is most striking. Very few people realize the influence of Irish music upon art, literature and the drama. Of course everybody knows that in Flotow's 'Martha' the famous old Irish tune, 'The Last Rose of Summer,' was the feature of the opera. This tune, as you will find upon examination, has the characteristic of having no fourth degree.

"It is not known, however, that one of Shakespeare's closest friends was Dowland, the Irish lutenist of his day and one of the most famous lutenists of his time. It was he who gave Shakespeare advice upon music in his plays; and it is reported that there are only five of the Shakespearean plays in which the bard was not influenced in some way musically by the suggestions of Dowland. In fact in the Shakespearean plays, the following airs are believed to be indisputably of Irish origin.

Bonnie Sweet Robin, sung by Ophelia in *Hamlet*.
Come o'er the Bourne, Bessie, to Me, in *King Lear*, sung to Moore's *Fairest, Put on a White*.
Whoop! Do me no Harm, sung in *The Winter's Tale* and known as *Paddy Whack*.
Light of Love, from *Much Ado About Nothing*.
Yellow Stockings and Peg Ramsey, sung in *Twelfth Night*.

"In many of the plays of Shakespeare not only are allusions made to Irish music, but also in many of the plays traditional tunes of Ireland were sung. Shakespeare's interest in the Irish music was so strong that he often introduced these songs between the acts, sung in the original Gaelic. When Coriolanus meets Agrippa he does so with the Irish greeting, *Cead mile failte* (a hundred thousand times welcome).

"Dowland went to Denmark, at the invitation of the King, to expand his art as a lutenist, and it was there that he is believed to have collected for his friend, Shakespeare, data that Shakespeare used in the writing of *Hamlet*.

Composers Use Irish Tunes

"IRISH tunes, have, of course, been appropriated with a very free hand by the composers of all nations; and Irish people take a pride in the way in which these melodies blossom and interpret so much of the soul of their home country, and have been employed for the joy of other nations. Here are a few instances of the indications of the appreciation of great composers for Irish music.

"Beethoven arranged twenty traditional Irish airs for the violin and piano. Handel introduced an *Irish Jig* into 'Acis and Galatea.' Haydn made use of the traditional Gaelic airs in some of his compositions. Berlioz (whose wife was the famous Irish beauty and actress, Henrietta Smithson), and also Mendelssohn, wrote Fantasias on Irish tunes. Among modern composers Percy Grainger, Cyril Scott and Fritz Kreisler, have used Irish airs in their compositions; and these appear on the programs of nearly all leading artists.

"One of Cyril Scott's most happy arrangements is that of 'The Wild Hills of Clare.' These very same hills, surrounding the town of Kilkee, caused Burne-Jones, the great artist, to say that when he feared his artistic vigor was waning, he read Joyce's *Celtic Romances*, from which he received renewed inspiration and in consequence painted his *Queen Maere* which now hangs in the National Gallery of London. Tennyson, on one of his many visits to Kilkee, wrote his beautiful poem, *The Voyage of Maeldune*.

"Thomas Moore visited America and was received at the White House during the Jefferson administration. Byron said of Moore, 'He is one of the few writers who will survive the age in which he deservedly flourished.' Moore, in a preface to one of his editions, wrote, 'I have always felt, in adapting words to an expressive air, that I was bestowing upon it the gift of articulation and thus enabled it to speak to others all that was conveyed in its wordless eloquence to myself.' In this way Moore has made known the beautiful folk music of Ireland that otherwise might not have reached the people. In his editions of Moore's melodies, the title of the old air follows that of the poem. As examples:

"'The Harp that Once Through Tara's Halls,' is sung to the tune of *Mary, My Treasure*.

"'Has Sorrow My Young Days Shaded?' is to *Sly Patrick*.

"'Let Erin Remember,' is to *The Red Fox*.

"'The Meeting of the Waters,' is to *Old Head of Dennis*.

"'The Last Rose of Summer,' is to *The Groves of Blarney*.

"'O, Believe Me, If All Those Endearing Young Charms,' is to 'My Lodging Is on the Cold Ground,' and which to the words of 'Harvard, Fair Harvard,' has been the college song of Harvard for over two hundred years.

"Music in its modern form was first recognized in Ireland with the coming of such composers as John Field (inventor of the *Nocturne*), William Wallace and Michael Balfe. Possibly the most distinctive work was done by Field. Following them, some of the musicians of note, of Irish birth, have been Hamilton Harty, Charles Villiers Stanford and Victor Herbert (who spent most of his active professional life in America).

Dr. Annie Patterson, of Cork, a frequent contributor to THE ETUDE, is reported to be the first woman to receive the degree of Doctor of Music, by examination, from a great university.

"There has grown up a real literature relating to the music of Ireland. Over ninety volumes have been published on the subject. Among those who wrote most extensively and interestingly may be mentioned Petrie,

Bunting, Joyce, Grattan Flood, Captain Francis O'Neill (now living in Chicago) and Redfern Mason (now living in California).

"Of the earliest printed Irish dance, dated 1613, the only known copy is in the Metropolitan Museum of New York. The original manuscript of *The Last Rose of Summer* was offered at auction three years ago, in New York, and was bought for six hundred and twenty-five dollars, to be added to the treasures of a private collector.

"A fit conclusion of this discussion of Irish music would be to quote a prophetic utterance from James Shirley's 'St. Patrick for Ireland'—a play produced for the first time at the Dublin Theatre (Werburgh Street) on St. Patrick's Day of 1639—all the more notable for having been written by a famous English dramatist of some three centuries ago:

"This nation
 Shall in a fair succession thrive, and grow
 Up the world's academy, and disperse,
 As the rich stream of human and divine knowledge,
 Clear streams to water foreign kingdoms;
 Which shall be proud to owe what they possess
 In learning to this great all-nursing Ireland."

Music Teachers' Organizations Honor Their Founder, the Late Theodore Presser

THE ETUDE MUSIC MAGAZINE has been in receipt of thousands of letters of sympathy and eulogy, since the death of the founder, in October. It is a very thrilling experience for those who worked side by side with him for decades, to read these magnificent tributes. Of course it is impossible to print this great volume of correspondence. We do, however, take great honor in publishing here tributes that have come from two great Music Teacher Organizations, of which he was founder.

From the Music Teachers' National Association

(Resolution Introduced by Waldo S. Pratt)

ON OCTOBER 28, 1925, occurred the death of Theodore Presser, in Philadelphia, where for more than forty years he had been noted as editor, publisher and philanthropist. His public career has elsewhere been described and eulogized. We of this Association cannot fail to add grateful recognition of his services to us.

In 1876, Mr. Presser, then a teacher at the Ohio Wesleyan University, at Delaware, Ohio, was the animating spirit in that group of earnest men who organized The Music Teachers' National Association at a meeting held on December 26th of that year at Delaware, he being chosen as the first Secretary. For several years thereafter, though not holding office, he continued influential in the early stages of our development. Later, when he removed first to Virginia and then to Philadelphia, and became absorbed in large business enterprises, he gradually came to have but a distant relation to our affairs. He was not forgotten by us, however; and in 1919, when the Association met at Philadelphia, and when the sessions were enriched by his hospitality and his reminiscences, he was hailed as "The Father of the Association," and made our one and only Honorary Life Member. We had hoped that he could share next year in our semi-centennial celebration.

All who knew him will testify to the gracious kindness of his nature, to his indefatigable industry and practical skill, and to the sympathy and liberality with which, in various ways, he sought both to encourage and support those seeking to enter the profession of music-teaching, and to provide for the happiness and peace of those who had become veterans in that profession. Besides the useful periodical, THE ETUDE, by which he is best known, the munificent Presser Foundation, with its princely endowment, will stand as an enduring monument of his eagerness for service. He will long be remembered in warm affection and high esteem by a multitude who have been benefited by his life and work.

(A Resolution Introduced by Carl W. Grimm)

THE M. T. N. A. honors the memory of Theodore Presser by acknowledging its debt of gratitude for his having adopted the Association's project of a Musicians' Home; for his having single-handedly established the large and beautiful Home for Retired Music Teachers in Philadelphia; and finally for his endowing this Home from his immense fortune, in order to secure it for the future.

A Tribute from the Philadelphia Music Teacher's Association

Theodore Presser

BENEFACTOR

"The Music Teacher's Friend"

At a public meeting of the

Philadelphia Music Teacher's Association,

held December 9, 1925,

the following Resolution was submitted and unanimously adopted:

Whereas, This Association was born on October 28, 1876, of a beloved Founder, Friend, Patron and Honorary President, Theodore Presser,

through whose unflinching interest and generosity we as long have been blessed, and in recognition of his great contributions to us as a mentor, a mentor at large, in all his relationships as Teacher, Composer, Journalist, Publisher, Dealer, Organizer and Philanthropist, as well as for his modesty and simplicity of life, his high ideals, breadth of vision, business acumen and wisdom, as well as his yearning service in the cause of musical education and its philanthropies, and in appreciation of his spirit of sympathy and understanding of the Music Teacher's mission and problems, for which the Presser Home for Retired Music Teachers and the Presser Foundation will ever remain a noble monument perpetuating his memory, the President of this National Music Teachers' Association and its first organ, THE ETUDE, hereby of our own free and voluntary organization in which he took so firm a hold, always stressing the pedagogic purpose of the Association and its great opportunity for service in our community. Therefore be it

Resolved,

That this testimonial of our loss and tribute of our affection be suitably engrossed, framed and presented to the

Presser Home for Retired Music Teachers.

Results from Daily Lessons

By May Hamilton Helm

THE following certificate was given to a pupil: "Between June 20th and November 11th, deducting four weeks vacation, Julia H., age eight years, who had had no piano in her own home before August, learned to play perfectly with both hands the twelve major scales through two octaves. These she learned to form by tetrachords, and knows their signatures. She knows tonic and dominant chords in all major keys on the keyboard, though not as yet on the staves. She has memorized and can play accurately five little pieces, including *Silent Night* and Elmenreich's *Spinning Song*. She can read simple duets, either bass or treble, and some first-grade solos. Few polyphonic exercises have been given."

Could any child, except a prodigy, have accomplished that much in one lesson a week? Many of my pupils have done as well as little Julia, though results with beginners were not so satisfactory, until the daily-lesson plan was adopted. Now a beginner is never accepted under any other system.

Analyzing the Process

By Hugo O. Bornn

A PUPIL who was having unusual difficulty learning to read his notes with any degree of fluency, lead me to give considerable thought to the matter, and I discovered that every note struck on the piano was the result of quite a complicated process. The eye first sees the note and telegraphs to the brain that middle C, for instance, is required. The brain sends an order to the finger to strike middle C. The finger does this, and the ear, as final judge, decides that the right note has been struck. This process comes easily and quickly to many; but for one who is finding difficulty in seeing, thinking, playing and hearing the note in an instant, the plan I used with this pupil might be helpful.

I explained the process to him and that we would set about training each action individually until they could follow each other rapidly and accurately. First—eye to brain. This was trained by reading the notes aloud without playing. A portion of every lesson was set aside for reading and the pupil would call out the notes of a melody taken at random, at first very simple, then gradually increasing in range and skips. When this was going fairly well, we took up the next step, brain to fingers. I dictated melodies to him which he played. Rhythm and meter were not considered, but we just worked for speed and accuracy. Some elementary ear-training was now added, and I found after a short time that the difficulty in reading his notes had almost entirely disappeared.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Volume of Tone

I took an examination in music last June and failed. The examiner said that my touch was too light, and that I played on top of the keys too much. He said that I needed more volume in my playing.

Please advise me what studies and pieces I should take up in order to make my touch more firm, and play with more volume of tone. A. M. P.

It is not so much a question of *what* you should play as to *how* you should practice. All the studies on which I have hitherto worked, for instance, are just as productive of volume as any others, providing that they are treated with the proper touch.

You are evidently using the finger touch too exclusively without the reinforcement of the hand and arm touches, which are made much of by modern pianists. For a discussion of the hand touch, I refer you to answers in the Round Tables for May and June, 1924. The arm touches employ the weight of the forearm or of the full arm, from the shoulder. These are discussed under the heading *Weight Touch* in the Round Table for April, 1925. Also, you may consult the following books with profit:

Tobias Matthay: *First Principles of Pianoforte Playing*.

E. W. Grabill: *The Mechanics of Piano Technic*.

Mark Hambourg: *How to Play the Piano*.

Better still, study with a teacher who is up-to-date on the subject!

Bach and the Pedal

"To what extent should the pedal be employed in playing Bach's piano compositions?" L. A.

One should be very wary in such employment, for two reasons: first, because Bach had no pedal whatever on the clavichord, for which most of his so-called piano works were written; and second, because the complicated voice parts which we find in his fugal compositions lose their required individuality and become "mussy" if treated with the pedal.

In general, we may say that little or no pedal should be used in playing the fugues and kindred pieces. Works of a freer, preluding character may employ the pedal to give body and resonance to individual chords, or to groups of notes which, if sounded together, would produce such a chord. Perhaps the best example of this latter case is found in the very first prelude of the *Well-Tempered Clavichord*, where the pedal may well be used twice in each measure, thus:



But be sure to use too little rather than too much pedal; and in doubtful cases, leave the pedal violently alone.

Types of Piano Music

I have two pupils about twelve years of age who are playing Bach's *Two-part Inventions* and other pieces of that grade. One of the pupils is exceedingly brilliant, and both are fond of showy music. What kind of pieces should you recommend, so that the taste for the less showy pieces would increase?

When, as a rule, are pupils mentally ready for Nocturnes, and other music which requires to be played with feeling? Would it be a mistake to teach nocturnes (not Chopin's) to the above pupils?

Do you think I ought to require as much slow practice for clarity, be as exacting and keep these two pupils on pieces as long as I would older pupils? V. B.

We may distinguish three principal types of piano composition: (1) *Salon music*—brilliant in style, and including dances, transcriptions, études and so on. (2) *Musique de sentiment*, such as nocturnes, reveries, romances and (3) *Intellectual music*—the Bach *Inventions*, fugues, and so forth.

Often these three types are closely united, as in Chopin's *Impromptu in A flat*, where the first and third parts are of the salon type, while the intervening passage

is pure poetic sentiment. In the classic sonatas, too, we often find an intellectual first movement, a poetic second movement, and a brilliant third movement.

Now, the object of piano instruction should be not only to secure technical expertise, but also to make pupils perform intelligently all styles of music. Hence the broad-minded teacher will familiarize his pupils with all three of the types mentioned above, in order that they may not become so one-sided as to play only brilliant music, only sentimental melodies, or even only Bach.

Young people are naturally attracted toward the showy style, since it is through this style that they are able to make the most startling impression. And there is no reason why they should not be given worthy examples of this style, such as Godard's *Second Waltz* or MacDowell's *Hungarian*.

But the same pupils will become equally or even more enthusiastic over the "soulful" style, if it be properly introduced to them; for music is primarily the language of the emotions, with which they are bubbling over; and they should be taught from the very first to voice these emotions in their music. Show the pupil, therefore, how to put "soul" into even the simplest of melodies, and he will enjoy this medium of self-expression. Take, for instance, the very first number of Schumann's op. 68, *Melodie*—and have it played so that each phrase sings its message to the performer and auditor.

Thence the pupil should gradually progress, until he can play such pieces as Grieg's *Albumleaf*, Op. 12, No. 7, and Ehrlich's *Barcarolle in G*, with the same intensive expression. With such training, he may tackle a Chopin Nocturne whenever his technic is sufficiently formed.

As to the intellectual type, you were wise in giving the Bach *Inventions* as a kind of background. While young people do not take to this type so eagerly, they will come to like it, if it be properly presented to them, and in not too large doses.

Certainly, I should pay close attention to every detail of clarity and accuracy in the case of the children of whom you speak; for it is precisely in this formative period that future habits are established.

The Meaning of "To Chord"

It now appears that I was wrong as to my conjecture of the meaning of "to chord" (see Round Table in July ETUDE)—an expression which is not explained in any of the dictionaries (lexicographers take notice!). Two letters recently received shed light on the subject; and I herewith thank the writers for their lucid explanations.

The first is from Mr. Louis Akin, of Corning, Iowa:

The verb "to chord" is one of quite common use among people of rural communities, both here and in New York State, where I resided some forty years. You might frequently have heard someone say: "Now, Jim will play 'Old Zip Coon' on his fiddle, if you will 'chord' for him on the organ (usually an asthmatic parlor organ), and we'll have a Virginia Reel." I have "chorded" for more than one fiddler in the hop yards of Schlaris County, in my youth, and also here in Iowa on cottage organ, with piano and guitar. It usually is a tedious and dreary performance of thumping out the three principal chords of an accompaniment to the simple dance tunes, with an occasional brief shift to a closely related key. It has no especial connection with this hideous thing they call "jazz," for which the proper verb should be "to dis-chord."

Mr. Herbert M. Schueller, of Nicollet, Minnesota, corroborates the foregoing statements, adding, in regard to dance music:

The person that played the melody told the pianist what key the piece was in, and he singled out in his mind the chords of that particular key. The melodic and harmonic inner sense of the pianist would tell him what chords were needed for a given passage.

The forms were very simple. For a two-step, key of C, the hands would play thus:

Measure 1, Beat 1: L. H. octave of C.

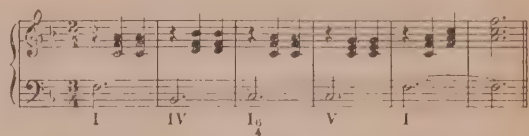
Measure 1, Beat 2: R. H. chord of C in root position.

So it would proceed, different tones of the C chord being used in the base, and different positions of the C chord being used in the treble whenever it seemed well. All other chords used were similarly treated.

Since all the melodies were easily memorized, little practice was needed to learn how "to chord." A waltz would have the bass note on Beat 1, with treble notes on Beats 2 and 3; and all other measures would be played as seemed fitting.

In my boyhood days I used to meet people who boasted that they could play by ear an accompaniment to any tune, in any key—although I do not recall that the verb "to chord" was applied to the process. Inasmuch as the

three chords above mentioned—the tonic, dominant and subdominant—contain all the tones of a given scale, they can evidently be used to harmonize any note of the melody by playing them in any desired succession, and in such figures as the following:



To cultivate the art of "chording," therefore, one has simply to memorize a formula such as the above, to transpose it into every key, and finally to adapt it, by one's sense of harmonic and rhythmic fitness, to any given tune and measure. Another word for a similar effect is "vamping"—a word used by pianists in vaudeville shows, who must stand ready to concoct an accompaniment to any tune at a moment's notice.

The three chords do very well for ordinary tunes, but woe betide the player who tries to fit them to the modern music of "dis-chord."

Getting Command of Technic

"I am now twenty-six years old and am self-taught. I practiced on the reed organ till the age of nineteen, when I fell in with some copies of THE ETUDE. By carefully reading these I became conscious of what relaxation means and began to apply it in my playing.

"About a year later I had access to a piano on which I still practice. I have worked through various studies, but cannot play at a rapid tempo without making mistakes. Even pieces that I can play well at a moderate tempo give this same trouble when I try to play them faster. Can you help me to overcome this?

"I can now play music of the fourth of fifth grade. What is the highest grade I am likely to attain, seeing that I was an adult beginner?

"Please suggest exercises that will help me. I have had no practice in trills, chords and tremolos. Is it essential for one to work through all four volumes of Mason's *Touch and Technic*? Which of these do you consider most important?—SERIOUS.

FROM what you say, I surmise that you have still much to do in the way of relaxation; for facility in playing depends largely upon this factor. There is no time when one may say, "I am now able to relax perfectly, and so need not worry further about the matter." One must constantly watch lest stiffness, especially of the wrists, should creep in. Also, it is always possible to obtain more relaxation, by patient care and examination.

Try this exercise: Sitting at the keyboard, let the arm hang loosely at the side. Raise the forearm, with the wrist dangling limply from it, very slowly, until it arrives at a position just above the keyboard. Now drop the forearm and hand, until the thumb sounds middle C. Hold the key down, and circle the wrist about the thumb as far as it will go in either direction. Repeat this circling process, holding each of the fingers down in turn.

Next, practice five-finger exercises, such as the following, keeping the wrist high during one measure and low during the next:



Begin by playing very slowly, with full tone, and gradually increase the speed, lightening the touch at the same time, until you play as fast as possible, pianissimo.

Raising and lowering the wrists as I have indicated minimizes the danger of stiffness, since the latter condition is most easily attained when the hand, forearm and wrist are horizontal. Similar exercises may be formed on the scales and arpeggios.

For works on technic I refer you to *Mastering the Scales and Arpeggios*, by Cooke, also the *Complete School of Technic*, by I. Philipp. It would be a good plan for you to work through the four books of *Touch and Technic*, which are of equal importance in a broad course of study.

THE WIT OF AUBER

WHILE it was a remarkable thing that Mendelssohn at the age of seventeen should have composed the Overture to "A Midsummer Night's Dream," it is perhaps no less remarkable that Francois Auber should have reversed this record by not even beginning his real musical career until he was nearly forty, and going steadily ahead until he died, approaching his ninetieth year. Up to that time he had been an amateur, the son of a rich father, who seemed to love only his horses and having "good times" by amusing charming ladies with charming ballads. Not until his father's death did he set to work in earnest, as a result of financial ruin, and, after a struggle to live down his former reputation, emerge triumphantly as a composer of first rank, and finally become director of the Paris Conservatoire. He retained, however, much of his social distinction and quick wit. Of a singer notorious for singing out of tune, Auber said: "He sings between the keys of the piano." Of another, whose voice was harsh and manner overbearing, he said: "Duprez shouts so that he hurts the chest of his audience." He rarely slept more than four hours, and never went to bed till daybreak. "Don't you think," a lady asked him, "that it is very unpleasant to grow old?" The white-haired octogenarian smiled. "Very," he agreed, "but until now growing old has always been regarded as the only way to live long." Yet he felt his age. When, for the first time, he heard Patti at her Parisian debut, he rushed from the theater after the first act; and, on being questioned, he replied with tears in his eyes: "I will not talk about it; I will not talk about it. I have been young the whole evening." His passion for horses was lifelong, and when these were taken from him to be used as food when the Prussians invested Paris, the fact is said to have greatly hastened his end. His best-known operas are "Fra Diavolo" and "Le Cheval de Bronze."

Good taste is the progressive product of progressing fineness and discrimination in the nerves, educated attention, high and noble emotional constitution, and increasing intellectual facilities.—Grant Allen.

HORSE SENSE—MUSICAL

"WITH regard to ordinary domestic animals, undoubtedly the majority are fond of music," thinks Margaret Strickland, writing in the London *Strand Magazine*. "Horses, once they have become accustomed to it, delight to march to the strains of a military band, though any harsh or sudden sound, such as the beating of drums or violent trumpeting, they hate. To give an instance of how a horse can be affected by music, take the case of Double Cance, who won the Grand National this year.

"He was down to run on March 12th, at Cheltenham, and was confidently expected to win. However, on the morning of the race he was found in such a highly nervous condition that the trainer, Fred. Archer, decided it was unwise to run him. It appeared that someone had been singing, and playing a banjo, outside the horse's box on the eve of the race, and to this was attributed the animal's indisposition. I have it from Mr. Archer that the horse was sweating from head to foot.

"Horses, especially thoroughbreds, are so sensitive and highly strung that any strong emotion, whether of pleasure or distress, can easily upset their whole calibre; consequently their owners would be well advised to see that there are no strolling musicians in the close vicinity of their stables."

Curiosity compels one to ask what would happen to the calibre of an army mule if somebody was mean enough to play a saxophone in his close vicinity.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

HOW THEODORE THOMAS CONDUCTED

IN THESE days of great symphony orchestras it is well not to forget the pioneer work done by such men as Theodore Thomas, founder of the Chicago Symphony Orchestra, whose methods might well be imitated by others to-day.

"It was a fundamental principle with Thomas, in rehearsal, to keep his musicians so absorbingly interested in their work that their attention was riveted on his every gesture," says Rose Fay Thomas (his widow and biographer) in her "Memoirs of Theodore Thomas." "He permitted no talking or moving about during a rehearsal, and if he saw the attention of even the remotest singer in the back row begin to waver, he would recall the delinquent to his duty with such a sharp rebuke that not only the offender but everyone else on the stage would 'come to time.' . . . But if the reproofs of Thomas were severe, they were, on the other hand, never insulting, and were framed to spur the inattentive to duty, not to humiliate their pride. If he

had anything of the latter kind to say to one of his performers, he would say it in private.

"Nothing made him so indignantly angry as when his orchestra was treated with discourtesy by any other conductor. So particular was he about this that sometimes, when an ill-mannered or inexperienced conductor was rehearsing with them, I have known him to sit on the stage himself throughout the rehearsal, in order to make sure that nothing of the sort should happen.

"His orchestral rehearsals were apt to be long as well as strenuous—he was careful, however, not to fatigue his musicians unduly, in order to keep their work fresh and vital. As long as the music itself was sufficient to hold their attention, he would keep them closely at work. But when he saw that they were beginning to flag, he would brighten the atmosphere with all sorts of fun and nonsense, or by a little recess for relaxation."

THE MUSIC OF SNAKE-CHARMERS

A WRITER in *The Statesman* (Calcutta) tells how a nomadic tribe of Hindoos, wandering among the islands in open boats, catch poisonous snakes to sell to the Zoos and private collectors, by means of music. The author accompanied one of these snake charmers early one morning.

"There were three or four women with him from the other boats," he writes, "and on getting ashore they spread out a bit and moved into a patch of short scrub. I kept alongside the bearded one. In a short while he drew out his pipe and commenced a weird and crude melody. It started in a plaintive minor key and very, very gradually increased in volume, while the rhythm changed to a languorous waltz-like air, interspersed by sudden quaint runs up the scale. This music continued for some ten minutes, and then I heard a rustle in the grass ahead

of me, and looking there, beheld a tremendous cobra, of the 'spectacled' variety, gliding forward.

"Feeling chilly about the spine, I retreated a few steps, and gazed, fascinated by the dread reptile, which glided to within ten feet or so of the piper, and then slowly erected its hooded head, with unwinking gaze fixed on him. The latter now quickened the beat of the tune, playing a lively sort of jig, while the cobra began swaying to the tune. Faster and faster went the music, while faster and faster swayed the reptile, till the charmer ran up the scale, in a burst of sound and broke off suddenly on a top note. The snake stopped swaying on the instant, and remained as if stricken to stone; at that time the charmer strode forward, calmly caught it below the head and thrust it casually into his basket."

SIR EDWARD ELGAR IS SHY

WRITING in the London *Strand Magazine*, Sir Landon Ronald tells us that Sir Edward Elgar, England's foremost composer, "is a most complex character, and as a man is extremely difficult to understand. He is a mass of contradictions and paradoxes. For instance, to-day he will be most communicative and talkative, and to-morrow there will not be a word to be got out of him. He is nervous and shy before strangers, but is affectionate and hospitable to his intimates. He has an amazing brain, and is master of many intricate things which have nothing to do with music.

"He is a great reader and must have a wonderfully retentive memory, because whether the subject under discussion is Greek literature, gardening, chemistry, engineering or horse-racing, he is equally at home with all questions of the day and often takes one's breath by the depth of his

knowledge. The one subject which he always declines to talk about is music, and hundreds of times I have heard him repeat the remark, 'I know nothing about music.' As a matter of fact, I can vouch that he has an enormous knowledge of music—both ancient and modern—and I cannot help thinking that what was once said perhaps as a joke has developed into a habit. Elgar plays no games, to my knowledge, but he loves to joke and chaff his friends. He is fond of walking, and is very much happier in the country than in any big city. He has a great love for animals, and like many another great man, his dog is his master.

"He has a peculiarly fine head and is of aristocratic bearing; and there is a great deal in his character and his outlook which can be best expressed by the word which he so often uses in his own orchestral scores, 'Nobilamente.'"

"When all is said, the future destiny of an art depends entirely upon that inscrutable thing called genius. Great inventors are rare, and they alone are entitled to point the way to the future, leaving it to

others to define their work, not at the time of its production, but at a sufficiently later period for them to see it in a light that is at once comparative and synthetic."

—Charles V. Borren, in *The Chesterian*.

TO CONSULT YOU; YES, TO CONSULT YOU!

MODERN performers of ancient music who revolt against the lengthy repetitions so characteristic of 18th century sonatas and symphonies, may be relieved to learn that contemporaries of Haydn, Mozart and Schubert (who had a peculiar passion for "repeats") also objected to them. Among these iconoclasts were some prominent musicians, including no less a genius than Grétry. In his "Memoirs and Essays on Music," Grétry ridicules "repeats" thus:

"A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of the halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affect me in like manner.

"Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, or the repetition of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

"The voice is a gift of God, an endowment of nature, but singing, like any other art, requires much study and work, and in that sense it is acquired."—JOHN COATES.

THE TOWN OF PALESTRINA

FEW of us recognize in Giovanni Pierluigi Sante, the composer, "Palestrina," so-called from his birthplace. In a biography of this, the last and greatest of the medieval contrapuntists, Zoe Kendrick Pyne thus describes the little town in the Sabine Hills, some twenty miles from Rome:

"It charms even now in its squalor and decay; for, though sacked and besieged on more than one occasion, it still retains magnificent remains of pediment, plinth and cornice, nor can anything rob it of its lovely setting in the chains of the Sabine and Alban Hills, or of the flower-scented breezes from the adjacent *campagna* (countryside).

"From its position the town was considered almost impregnable. It was further defended by fortifications, partly prehistoric, partly Latin, against which the forces of Rienzi hurled themselves in vain. It had not always been so fortunate. In a quarrel between Pope Boniface VIII and its Colonna overlords, Palestrina suffered almost total destruction, and its adjacent acres were strewn with salt, so that no green thing should grow therein."

After this reminder of the Roman treatment of Carthage the author describes further attacks on the city, including one that took place about the time Pierluigi Sante was born. But "again Palestrina rose from its ashes, and to-day it is not unreasonable to suppose that the tortuous streets, picturesque town-gates and fountains, the water-carriers with their graceful copper-pots—even the shepherds in their long wide cloaks and high-crowned hats—can have changed little since this last upheaval, for they are all survivors of a medieval past.

"Tradition identifies a rough, two-storied structure as the home of the great musician's family. Built almost on the town wall, it is only separated from it at the back by a small garden. In front, an outside staircase leads to a *loggia*, from which a once-large room (now divided into four), with high open hearth, is entered. Here the father with his wife, Maria Gismondi, lived, and here the boy, Giovanni Pierluigi, was born, probably towards the end of 1525."

"Melody is the kernel of music, to which harmony is related as gravy to roast meat."—Schopenhauer.

A Lesson on Mendelssohn's Boat Song in A Minor

By Victor Biart

A GONDOLA gliding indolently over the placid waters of Venice—the City of Canals—bearing, perhaps, a daughter of sunny Italy, basking in the dreamy atmosphere of a summer evening; at the helm a brawny oarsman singing his song to the rhythmic cadence of the stroke of his oars: this picture, which, painted in tones, constitutes the barcarole or Venetian gondolier song. Its basic element is rhythm, the illustrative agency in the musical portrayal of motion. The regular cadence of the movement of the oars corresponds to the recurrent accents on the beginnings of groups of beats. The barcarole (Ital. barca, boat) is usually in 3/4 measure, a primary accent falling on the first beat, a secondary or lighter one on the fourth beat. The rhythmic charm of the barcarole is scarcely less than the tunefulness inevitable in music originating in Italy, that land of eternal melody. This type of composition is admirably adapted to moods that require a short piece for their expression, such as the dreamy, the contemplative, and their kindred. Furthermore the descriptive charm of the illustration of motion and the portrayal of water plays on the imagination of the hearer and stirs the fancy of the romantic composer.

The romantic composer of the nineteenth century, whose chief concern is the emotional and the imaginative, naturally found the barcarole a congenial vehicle for expression. What could, therefore, stimulate a relative young composer like Felix Mendelssohn-Bartholdy more effectively than such a scene in the city of the Doges, as above described?

After his triumphant visit to England in 1829, followed by a pleasure trip to Scotland, the fruits of which latter were his sparkling concert overture "Fingert's Cave" and his "Scotch Symphony," he undertook a journey to Italy, in 1830, under the spell of which land more than one composer has come, before and after him. The greatest inspiration of this visit was his "Italian Symphony." But by no means of minor significance are the Venetian gondola songs—those exquisite little compositions that can never age, because they spring from that source of immortality—music, spontaneity. For this reason they have endured after many works more pretentious—including operas and symphonies—have gathered the dust of oblivion. These gondola songs are among the gems contained in that collection of piano classics—classics of music—*the songs without words*. To one who disdainfully characterized these miniatures as sugar-water, Hans von Bulow replied: "No, they are noble wine!"

There are four gondola songs: the first in G minor, No. 6 in the First Book, published in 1834; the second, sharp minor, No. 6 in the Second Book, which was given to the public in the following year; the third, A minor, which is No. 5 of the Fifth Book and appeared in print in 1844; the fourth, in A major, a sthumous work which made its appearance with the eighth Book in 1868.

The third gondola song does not date from the composer's first visit to Italy, it is true; the time of its composition is not known, but is believed by some authorities to have been 1842-3. The minor mode, chosen for the first three gondola songs, gives them a certain nobility that adds to the charm of the Venetian setting. This imparts a somewhat wistful touch to these charming lyrics—for lyrics they are, because of their contemplative character. At the same time they are descriptive miniatures, for they illustrate placid waters and the rhythmical motion of the boat. In form they are the essence of that clarity that points to the musical education of their highly cultured author.

Analysis

ANALYSIS of the third gondola song will reveal at once its structure, namely that of three-part song form, the Third Part being an abridged repetition of Part I—in this piece, as not infrequently, reduced to a single phrase. The customary repeats are made. The piece will also be readily seen to be set out in regular four-measure phrases, with an individual measure inserted between the end of Part I and its repetition and between Parts II and III, the latter two being repeated as a unit. Their repetition shows a slightly altered accompaniment in the alto register, in form of syncopation, which heightens the activity and may correspond to increased motion of the oars.

Each of the three fundamental elements of music plays its part in the composition of this piece: harmony, maintained by means of the damper pedal, represents the mass of water; rhythm, with its recurrent accents on the first and fourth beats in the accompaniment, describes the gently renewed impulses of the oars and consequent movement of the boat; the song and expressional element, finally, are vested in melody.

An introductory phrase reveals the functions of harmony and rhythm, producing the body of sound or tonal substance in the regular rhythmic cadence of the 3/4 measure. This accompanimental figure underlies the entire piece. A vocative motive in the treble of the second measure, repeated an octave lower in measure 3 and 4 in reverse metre, calls forth the melody, which begins with the Antecedent of Part I. The soft melody, subdued in its crepuscular pianissimo, moving in double-notes, mostly thirds, like two strands, is exquisitely tender. Like a little wash of the water against the boat is the group of graces interjected into measure 7. The semi-cadence reached on the first beat of measure 8 brings the phrase to its inconclusive end and calls forth the Consequent phrase, which gives its answer. A new light is revealed as the melody rises to G in measure 10—the climax of the phrase and of the period—illuminated by the dominant and tonic harmonies of the bright relative major key. Quite contrasting with this is the gentle poignancy produced by the suspensions C and E against the D and F of the accompaniment on the first beat of measure 11 and the touch of sadness of the fourth beat. The ending of the period is tastefully rounded off by the vocative motive from the introduction. What a charm the bright coloring produces through the treatment of the melody in combined octaves and thirds in the repetition of this Part!

A bond of unity between this and the Second Part is the series of ascending thirds with which the latter begins in the second half of measure 21. Its similarity to the corresponding portion of measure 5 may suggest community of origin. Like a new stanza is Part II, which plainly represents a new phase of the subject. No feature occasions this more than the dominant harmony to which the graceful and happy melody swings on the accented portion of each measure of the Antecedent phrase. The harmonic cadence, joining that of the rhythm, emphasizes the element of motion underlying the piece.

The Climax

THE CONSEQUENT phrase contains the climax of the piece, reached in measure 29. The impulsive ascent of melody and accompaniment through this phrase affords the outlet to the emotional stress and expansion which are the natural culmination of the expressional element. Hence the accents and crescendo which lead to the climax. The chord of the diminished-seventh which is the harmonic basis of this climax, produces what may be termed an open ending; that is, instead of concluding the piece with Part II, it calls forth the tonic harmony, into which it resolves and which, by functioning as a basis of recommencement, introduces Part III. The introductory purpose of this harmony (tonic), ushering in a part instead of concluding one, is particularly indicated by the retention of the fifth (E) in the bass and the holding of its root (A) in abeyance until the fourth measure of this phrase (measure 35).

Attention is invited to the admirable manner in which the connection of Part II to Part III is effected. The climactic effect of measure 29 is preserved by extending the duration of the harmony—the chord of the diminished-seventh—two measures further, so as to avoid too abrupt an ending of Part II. Even melodic activity is maintained during this brief interlude by the appearance beneath the accompaniment of the little vocative motive from the introduction, though now so modified as to fit the harmony. The flowing continuity of these two measures produces an aquatic effect of delightful descriptive character.

Of great charm is the unexpected close of the repetition of Parts II and III (as a whole) in the tonic major key in measure 49, producing an effect of pleasant surprise. In this agreeable manner Part III is linked with the Coda, the first phrase of which employs for its subject matter the Antecedent phrase of Part II. In the radiant brightness of the key of A major the next phrase runs in flowing 16th-notes up in treble, to



THE SONG OF THE GONDOLIER

By Marcetti, by Courtesy of Charles Scribner's Sons

meander downwards to the end of the piece, during which latter process the little vocative motive appears in the left hand part in happy retrospect.

How to Render the Piece

WITHOUT further reflection it might seem that a short, characteristic piece like the barcarole under consideration, presenting no particular technical difficulties, could be played well by almost any fairly advanced amateur, without further ado. Such is by no means the case.

The fundamental requisites of the artistic rendering of this piece are the maintenance of rather strict time and a flowing tone. In but few instances are fluctuations of tempo permissible. The introductory phrase should be in strict time, for it indicates the illustrative character and purpose of the piece. There is here no emotional stress to prompt any departure from the tempo, regularity of which is, moreover, essential to the cadence of rowing. Without a tone as above described, every note will sound hard and percussive. This piece can, therefore, serve as a most opportune study for a liquid, fluent tone. To this end the fingers should be held so loose and relaxed as to depress the keys gently. This will allow the tone to flow out of the instrument, so to speak. The beginning should, of course, be the softest possible, yet the first and fourth beats in the accompaniment, which mark the stroke of the oars and stand out as rhythmic salients, should be given a somewhat brighter shade of tone color. The little vocative motive in measure 2 will be loud enough at forte. If it be appreciated how soft, yet resplendent, the melody must be then only will the difficulty of the place in the matter of touch and tone production be realized. Moreover, the lower strand of the melody (corresponding to an alto) should be subordinated to the upper line (soprano). By applying to every rise of the melody a gentle crescendo and to each fall a diminuendo, justice will be done to the tone coloring so necessary in this piece. The poise that resides in the longer notes requires that they be well held out—that the accompaniment be not allowed to hurry them. Particular attention is called to the necessity of carrying the crescendo at the end of measure 5 to a bright culmination on the peak of the melody, which, in this phrase, is reached on the first beat of the following measure. Measure 7 is rather difficult of proper treatment, on account of the series of grace-notes. The first of these should begin on the fourth beat. They must then be executed rapidly enough to bring the A of this beat in due time. Yet each note should be clearly audible. In order to avoid interruption of the flow of the melody, hold the A and C of the third beat as long as possible. An entirely different tone quality, again, is required for the series of grace-notes, namely, one of translucent clarity and softness, so that they merely ripple against the melody

notes F-sharp and A of the fourth beat. The phrase will be well rounded off by a slight broadening of the end of measure 7 and the first half of measure 8, which will bring the semi-cadence, in which some may read an interrogation, into due evidence as the end of the phrase.

An incisive touch on the fourth beat E of measure 8 will, likewise, make it felt that the new phrase begins with this note. The climax of the period, reached on the G of measure 10, can be fully brought out only by means of a crescendo of greater proportions than hitherto attained. Let this note, therefore, ring out clearly and strong, and the eighth-notes rising towards it in the alto not be allowed to overshadow it—nor to be hurried. This dominating point is followed by an abatement as the melody descends to the close of Part I. Within the course of the diminuendo a slight but effusive accent on the emotionally active first and fourth beats of measure 11—and a gentle lingering on them—will bring out their full expressiveness. To this, as well as to the illumination of the rich harmony of the first beat of this measure, due dynamic fullness of the accompaniment in the left hand on the D and F will contribute materially. A little broadening at the Perfect Cadence and, particularly, the careful holding out of the A in the melody of measure 12, will, as at the end of the Antecedent, enable the hearer to recognize and feel that the sentence here ends. This way the phrase will have been perfectly molded. In order not to dispel the repose of this ending, an infinitesimal delay of the vocative motive which follows is permissible. Admirable playing, indeed, is that which brings out in full the beauty of the silvery coloring of the three strands in which the melody is woven in the repetition of Part I.

About Part II

THE fresh impulse with which Part II begins is best reflected in a prompt resumption of the tempo. Even a slight animation will fit the character of this Part. A brightening crescendo in the rise of the melody to E in measures 22 and 24, supported by slightly emphasizing the thirds A and C and G-sharp and B on the accented beats of the accompaniment, which we have indicated in the music with upturned stems, giving to these notes a certain melodic prominence that emphasizes their rhythmical swing, will add to the vitality of the rendering. The grace-notes in measure 22 and 24 will be more expressive and tender if not snapped off too short. A little breadth will identify them more with the melody.

The climatic Consequent phrase irresistibly actuates an acceleration of tempo conjunctly with as voluminous a crescendo as can well be brought out. The seething of the accompaniment and the all-dominating chord in measure 28 will be more effective if the acceleration is checked in measure 28. More power can be given to the climatic chord in measure 29 by assigning the lowest note (A) of the treble to the left hand. Subsidence of tempo following the vocative motive in measure 30 is the means of mediating from the preceding torrential passage to the soft, peaceful quiet of Part III.

The great dynamic contrast referred to in the analysis requires due attention to the pianissimo—not merely piano—which must color Part III. The poignancy of the F in the accompaniment of measure 34, falling into the C and E of the treble, offers just the opportunity for the expression of a painful cry. The variety and command of tone color required by this piece are evident in the pianissimo demanded for the repetition of Part II, which in its first appearance began merely piano. The syncopated E's in the alto add greatly to the flowing character of the music. To produce the liquid quality of tone essential to this, the thumb should be dropped lightly and gently to the key, rather than made to strike it actively. Here, again, the slight prominence to be given to the first and fourth beats of the accompaniment is recommended.

The softer shade of dynamics here necessary to correspond to that of the treble will reveal anew this popular composer in his capacity of a delightful colorist, and will bring to the realization of many the fact that these pieces are not so easy to render with true artistry.

The return of Part III will be observed to be indicated p—pp. This latter shade is reserved for the Coda and is offset by the brightness of the major mode in which the piece ends with typical Romanic cheerfulness.

With aquatic fluency, soft and with flowing legato, the 16th-note passage of the closing phrase should ripple along to the end. A slight lingering on the first note of the vocative motive, which twice calls back pleasantly in the left hand, involving an infinitesimal broadening of the arpeggio undulating above it, will impart a touch of affectionate and fitting gentleness to this simple but lovely melodic bit.

Memorizing for Beginners

By M. W. Jolly

BEGINNERS should always be taught to play from memory their first little melodies. If memorizing it not made compulsory, it becomes more and more difficult as time passes from only occasional memorizing. For that reason it is so necessary to have pupils to do a certain amount of memory work regularly.

And how shall we memorize? Usually three or four measures make a complete little sentence. One can soon memorize the one complete thought, measure by measure, if necessary, as if that is the whole of the selection; then take up the next thought. Some try to memorize by playing over and over the whole piece until they know it from endless repetition.

I have taught school as well as piano, and numbers of pupils try out the same method when preparing school lessons. I try to show them that the best method, for instance, in history, is to read over the lesson carefully so as to get the lesson as a connected whole, and then to take each separate heading of one or more paragraphs and learn the thought or main features of that one heading as if it were a distinct lesson apart. But lots of pupils will still insist on reading the whole lesson over and over again; and in all my teaching I have had only one boy who was able to do that and bring up excellent lessons.

So in piano, study and work up the whole selection carefully until it can be played correctly by note; then take each little sentence and memorize, going over those already learned at the beginning of each practice.

I have had pupils say that they could not memorize, that there was no use in trying. But when they studied memorizing this way, beginning with short selections, it became easier and easier; and so as the mind was trained, the more quickly could it grasp and retain, and memorizing became the easiest part of a musical education.

A Wrist Remedy

By Harold Mynning

THERE are some things that the music teacher must tell his students, not once, but many times. Among these are: Keep the wrist loose; count aloud; observe, correct fingering, and so on. It is essential that these things be repeated, for in this way only will they make a permanent impression on the student's mind.

But in spite of the fact that many teachers repeat over and over at each lesson, "Keep your wrist relaxed," the student continues to play with a tensed arm and hand. Pretty soon he does not even hear the words of his teacher. He is not unlike the person living at Niagara Falls, who becomes so accustomed to the eternal din of the falling waters that possibly the only time he could be brought to actually realize the presence of the water would be if it ceased to fall.

But there is a remedy for this, fortunately, as there is for most things, if people actually seek it and not become discouraged if it is not found immediately around the corner. Tell the pupil to keep his wrist relaxed, but tell it to him in a great variety of ways. The first time tell him to keep his wrist relaxed; the next time tell him to let his wrist remain free from stiffness; the next time tell him to play the piano as he walks, without effort, and so on and so on. In time he will actually play with a free wrist, a wrist wherein the muscles work at least to a certain degree (much depends on the individual pupil) without interfering with each other.

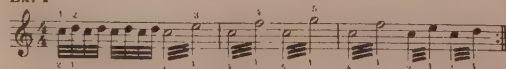
Trills in Sequence

By Alfredo Trinchieri

THE trill is usually defined as being the repetition of two notes on conjunct degrees. While this is really and originally true, still some of the master composers have not hesitated to introduce passages which are nothing less than trills in almost any interval.

As a preparation for facility in these wider trills, the following study serves efficiently.

Ex. 1



After the first two beats, the notation is in abbreviated form, each beat containing the same number of notes.

By transposing this into the different major and minor keys, the benefits to the fingers are almost limitless.

Practice Precepts

By George Coulter

ORAL directions to pupils are easily forgotten. Of there is little or no method adopted in their home practice, with consequent waste and failure. A typewritten sheet embodying the teacher's wishes in this matter obviates the problem, and saves a considerable amount of explanations. Some hints may be got from the following:

1. Before beginning to practice, resolve to shut out your mind every other thought; for, without concentration, practicing is quite useless.
2. Set a time each day for real earnest work, and trifling or toying with the piano.
3. Read over carefully and find out all you can about a new piece before taking it to the piano. This saves a heap of thinking when you come to play it—*particular to have the time well straightened out before attempting to play.*
4. Look closely at every printed note before you sound it and see that you have the right one, and then avoid that messy, sludgy, unbusiness-like way of translating your page into sound. . . . If you used a typewriter with as little thought for what your fingers were going, think what the result would be! You do not play with the fingers; you play with the brain. The fingers must be taught to work on the brain every time.
5. Go slowly. Nothing hinders more than haste.
6. Take a careful look at the Key Signature and the Signature.
7. Finger every passage as it is marked, never once playing it otherwise. This will make progress easier, rapid and certain.
8. Difficult measures ought to be practiced repeatedly (but never mechanically), until they tumble off your fingers with perfect freedom.
9. See that the finger and hand muscles are loose and supple when you sit down to play. Avoid getting them rigid and tight.

Teaching Touches to Beginners

By Charles Knetzger

AFTER pupils have mastered keyboard, notes and rests and have learned something about legato and staccato, the next lesson on the different touches is in order. The first called percussion, which was very largely used fifty years ago, is produced by lifting the finger away from the key and giving it a decided stroke downward. The piano, like the drum, tambourine, triangle, cymbal, xylophone, and others, belongs to the family of percussion instruments the tone being produced by striking as to set a certain part into vibration. This stroke, when used to excess, is very tiring to the muscles, and has tendency to produce a strain in the playing apparatus, and to hamper its action.

The pressure touch is produced by having the finger in contact with the key press it down gently but firmly. This touch is used largely in organ playing. Christian in his *Principles of Expression in Piano Playing*, says "Where expression is required, the key should not be struck. Expression requires pressure—finger pressure. Touch without pressure can never produce either depth of tone or emphasis. Through finger pressure the touch receives its proper degree of force, its duration, its expression."

The touch considered of very great importance in piano playing at the present day is touch by weight, which the weight of the playing apparatus does the work with little or no effort or strain. This tone has the advantage of producing equality and evenness of tone, for a weak finger is not required to do the work of a strong one, since the whole weight of the arm and hand is made to bear on the key. What happens when a weak finger over the keyboard? The keys are depressed by the weight of her body. So also in playing by weight the entire playing apparatus bears down on the key and produces the tone.

For some time it was thought that the fingers could be made to play with equal power by long and persistent practice. But nature never intended the fourth and fifth fingers to do the work of the second and third, any more than she intended a race horse to draw a plow.

In playing by weight we shift the weight from one finger to another, as in walking the weight of the body is transferred from the left to the right foot, or *vice versa*. A good exercise to illustrate this touch is to place the hand in the five-finger position, rotating the hand while shifting the weight from one finger to another.

KELTIC DANCE

MARCH 1926

Page 191

smart modern treatment of the old-time Irish jig rhythm. The melodies are entirely original. Grade 3 1/2.

Full of life M.M. ♩ = 112

JAMES FRANCIS COOKE

(repeat ad lib.)

rollicking

(repeat ad lib.)

mf

sf

f

(repeat ad lib.)

lightly

mp

"Oh! the days of the Ker-ry Danc-ing, Oh! the days of the Ker-ry Danc-ing, Oh! the days of the Ker-ry Danc-ing.

rit. *rit.* *ff* *f* *rit.* *rit. mf* *p*

Lost and gone, Lost and gone.

(repeat ad lib.)

1st time slow like a dirge. 2d time very fast.

VENETIAN BOAT-SONG

See a Master Lesson on this piece by Victor Biart on another page of this issue.

F. MENDELSSOHN, Op.62, No.5

Andante con moto

Introductory Prase

Part I
Antecedent Phrase

Andante con moto

Introductory Phrase

Antecedent Phrase

Semi-

f *pp* *sempre Red.* *il basso* *Red.* *Red.* *Repetition of Part I.*

cadence Consequent Phrase Perfect Cadence Interludial measure

sempre Red. *dim.* *f* *pp*

Part II Antecedent

p *Red.*

Consequent

cresc. *Red.* *Red.* *Red.* *Red.* *Red.*

Part III

ff *pp* *Red.* *Red.* *Repetition of*

Part II

cresc. *f* *f* *f* *al* *ff* *ff*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

* The pedal must be changed for each harmony.

Repetition of Part III

pp *dim.* *pp tranquillo* Coda

sempre con Ped.

dimin. *Ped. sempre*

sempre pp *dimin.* *sempre Ped.*

f *p*

JOYOUS MOMENT

Without finger crossings, and but a single degree outside of the five-finger position in each theme. Grade 2.

Allegretto M.M. ♩ = 108

FRITZ HARTMANN, Op. 219, No. 3

f *p* *Fine* *p* *D.S. al Fine*

REVERIE DRAMATIQUE

To be played with grandioso expression. A fine chord study. Suitable also for "picture playing."

ANTON VODORINSKI, Op. 3

Andante M.M. ♩ = 69

sost. p *espress.* *mf* *sost.* *ff* *rall. e dim.*

Più mosso *poco accel.* *pp* *espress.* *tre corde* *8va ad lib.* *poco rall.* *sf* *quasi recitativa* *armonioso*

Tempo I. *sost.* *melodia ben marcato* *p* *pp* *una corda* *L. H. Sopra.* *cresc.* *tre corde* *cresc. molto ed*

Lento *rit. molto* *allarg. ff* *p* *morendo* *rall. pp* *ppp*

LET'S GO!

In response to numerous requests, a part for *Ukulele* has been added in this piece. The piano part, however, is complete in itself. By disregarding the diagram and following the lettered indications, the *Ukulele* part may be played on a *Tenor Banjo*.

Tempo di Marcia M.M. ♩ = 120

WALLACE A. JOHNSON

The musical score is written for piano and ukulele/banjo. It consists of five systems of music, each with a piano staff (treble and bass clef) and a ukulele/banjo staff (treble clef). The tempo is marked 'Tempo di Marcia' with a metronome marking of 120 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes various chords and dynamics throughout.

Chords and Fingerings:

- System 1:** G, C, G7, C, G. Dynamics: *mf*, *mp*.
- System 2:** G7, C, A min., D7, D7, G7. Dynamics: *mf*, *mp*, *mf*.
- System 3:** F, C, D min., A7, D min. Dynamics: *mf*, *f*.
- System 4:** G min., A, C7, F, C7, F, C, D min., G7, C7. Dynamics: *mf*, *ff*, *mf*, *f*.
- System 5:** Bb, F, C7, F, Bb, B dim., F7, Bb, F7. Dynamics: *mf*, *f*, *ff*, *f*.
- System 6:** Bb, Bb, C min., G7, C min., F7, Bb, F7. Dynamics: *ff*, *f*, *ff*, *mp*.
- System 7:** Bb, F7, Bb, Bb, F7, Bb. Dynamics: *mp*, *f*, *ff*.

Other markings:

- Tempo:** Tempo di Marcia M.M. ♩ = 120
- Performance instructions:** *marcasso*, *Basso marc.*, *r.h.*
- Copyright:** Copyright 1924 by Theo. Presser Co. British Copyright secured

MARCHE MILITAIRE

WILLIAM R. SPENCE

An original four-hand piece in genuine military style. Good fun to play and excellent for exhibition purposes.

With spirit M.M. ♩ = 126

SECONDO

The musical score is written for four hands on two staves per system. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'M.M. ♩ = 126'. The piece is titled 'MARCHE MILITAIRE' by William R. Spence. The first section is labeled 'SECONDO'. The second section is labeled 'Scherzando' and includes dynamic markings such as *mf*, *f*, and *ten.* (tenuto). The third section is labeled 'TRIO' and includes the marking *ff ben marcato*. The score concludes with a *cresc.* (crescendo) marking. The page is numbered 196 and includes copyright information for 1926 by Theo. Presser Co. and British Copyright secured.

MARCHE MILITAIRE

With spirit M.M. ♩ = 126

PRIMO

WILLIAM R. SPENCE

This musical score is for a piece titled "MARCHE MILITAIRE" by William R. Spence, published in March 1926. The tempo is marked "With spirit M.M. ♩ = 126". The score is divided into two main sections: "PRIMO" and "Trio".

The "PRIMO" section begins with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two systems of staves. The first system includes a treble and bass staff with a forte (*f*) dynamic. The second system continues the melody with various fingerings and slurs. The tempo then changes to "Scherzando", indicated by a dashed line. This section also features two systems of staves, with dynamics ranging from mezzo-forte (*mf*) to fortissimo (*f*). It includes trills and slurs, with some notes marked "ten." (tenuto).

The "Trio" section is marked with a large "T" and a fortissimo (*ff*) dynamic. It begins with a treble and bass staff showing a dense, rhythmic accompaniment. This is followed by two systems of staves, including a section with a "marcato" marking. The score concludes with a final system of staves featuring a "marcato" marking and a key signature change to one flat (Bb).

The score is written for a piano and includes detailed fingerings, slurs, and dynamic markings throughout.

SECONDO

First system: Bass clef, key of D major. Dynamics: *f*. Fingerings: 4, 3, 5, 4, 8. Articulation: *ten.*, *ten.*, *cresc.*, *ten.*, *ten.*.
Second system: Bass clef, key of D major. Dynamics: *f*.
Third system: Treble clef, key of D major. Dynamics: *f*.
Fourth system: Treble clef, key of D major. Dynamics: *f*. Articulation: *D.C.*

SILVER CLOUDS

SECONDO

WALTER ROLFE

Andante con molto M.M. ♩ = 108

First system: Bass clef, key of B-flat major. Dynamics: *mf*, *cresc.*, *poco a poco*, *p*.
Second system: Bass clef, key of B-flat major. Dynamics: *mf*, *f*. Articulation: *Fine*.
Third system: Bass clef, key of B-flat major. Dynamics: *mp*, *mf*, *mf*.
Fourth system: Bass clef, key of B-flat major. Dynamics: *f*, *mf*, *f*. Articulation: *D.C.*

This image shows a page of musical notation, likely for a piano piece. The notation is written on multiple staves, with a key signature of one sharp (F#) and a common time signature (C). The music features complex melodic lines with many trills and slurs, suggesting a highly technical and expressive performance. The notation is arranged in a system with multiple staves, and the overall style is characteristic of 19th-century musical manuscripts. The page is numbered '8' in the top left corner, and the word 'PRIMO' is written above the first staff. The notation includes various musical symbols such as notes, rests, slurs, and trills, and the page is marked with 'f' and 'ff' indicating fortissimo dynamics. The notation is written in a clear, elegant hand, and the page is well-preserved.

WALTER ROLFE

Andante con molto M.M. ♩ = 108

PRIMO

WALTER ROLFE

mf *cresc.* *poco a poco* *p*

mf *f* *Fine*

Scherzando

mp *mf* *mf*

f *mf* *f* *D.C.*

MARCHE HUMORESQUE

A rollicking little tune, with an infectious rhythm. A sort of musical joke. Grade 2½.

HERBERT RALPH WARD

Tempo di Marcia M.M. ♩ = 108

last time to Coda

AT THE DONNYBROOK FAIR

JOHN PRINDLE SCOTT

A brilliant concert *caprice* or *encore* number in rollicking Irish style, with a suggestion of the old song "Johnnie's so Long at the Fair." In the composer's recital work, this number has been played from the manuscript with much success. Grade V.

Allegro vivace M.M. ♩ = 126

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The piece features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *cresc.*, *f*, *ff*, *sfz*, *mf*, *p*, and *con bravura*. There are also performance instructions like *sempre marcato* and *f più mosso*. The notation includes many slurs, ties, and fingerings, indicating a complex and technically demanding piece. The paper is aged and slightly discolored, with some visible wear and tear.

YELLOW ROSES

In the style of an *Air de Ballet* or a light operatic number. Grade 4.

FRANK H. GREY

Allegretto grazioso M. M. ♩ = 72

Poco rubato

The main piano score consists of eight systems of music. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Allegretto grazioso' with a metronome marking of ♩ = 72. The score includes various dynamic markings: *mp* (mezzo-piano), *fz* (forzando), *p* (piano), *f* (forte), and *mf* (mezzo-forte). Performance instructions include *Poco rubato*, *a tempo*, *meno mosso*, *rall.* (ritardando), and *Allegro*. The piece concludes with a *Fine* marking. The notation includes numerous fingerings, slurs, and articulation marks.

TRIO Cantabile

The Trio section, titled 'Cantabile', begins with a treble and bass clef, a key signature of two flats, and a common time signature. The tempo is marked 'a tempo'. The dynamics are marked *mf* (mezzo-forte) and *p* (piano). Performance instructions include *l.h.* (left hand), *rall.* (ritardando), *più rall.* (further ritardando), *dim.* (diminuendo), and *D.C.* (Da Capo). The notation includes fingerings, slurs, and articulation marks.



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NILE NIGHT

Words and Music by
JAMES FRANCIS COOKE

MED. VOICE—
CAT. NO. 19208
Range c to F
(Optional g)
LOW VOICE—
CAT. NO. 19230
Range a to D
(Optional E)

Price, 60 Cents

HENRI SCOTT, the great operatic basso, has programmed this song with immense success. It also gained instant favor with numerous leading contraltos in the concert field.

Lento - Orientale

MY GARDEN

Words by
Herman A. Heydt
Music by
MANA-ZUCCA

HIGH VOICE—
CAT. NO. 19823
Range E to g
LOW VOICE—
CAT. NO. 19954
Range c to E flat

Price, 35 Cents

A host of concert artists and voice teachers have welcomed this recent melody-filled song.

Allegretto

Tempo I,

COUNTING THE COST

Words by
Strickland Gillilan
Music by
CLAY SMITH

MED. VOICE—
CAT. NO. 22960
Range d to F

Price, 45 Cents

One of the best songs of a writer whose "Dear Little You," "The Love Dream," "My Old Home of Yesteryear," and others, are widely known.

LITTLE TELL-TALE

Words by
Caroline L. Sumner
Music by
T. FREDERICK H. CANDLYN

High Voice—
CAT. NO. 19205
Range d to g

Price, 60 Cents

At rare intervals songs with captivating text and musical setting appear. "Little Tell-Tale" is one of those charming combinations. Cecil Arden, Metropolitan Opera Company, sings it. Frank H. Parker uses it in teaching.

Allegro moderato

JUNE IS IN MY HEART

Words by **EDWARD LOCKTON**
Music by **GRAHAM VAUGHAN**

HIGH VOICE—CAT. NO. 18677—Range E to a
MED. VOICE—CAT. NO. 18678—Range d to g

Price, 60 Cents

HENRY HOTZ, well-known voice teacher, says: "I find this song not only most attractive, but very useful. I am enthusiastic over it as a teaching song, and my pupils are having success with it in the concert field."

lightly and fast

THE ROSE OF LOVE

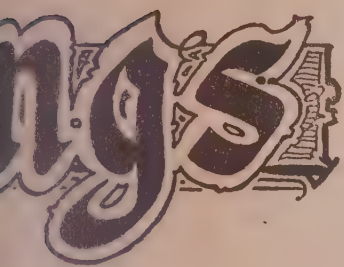
Words and Music by **BERNARD HAMLEN**
MED. VOICE—CAT. NO. 22814—Range E flat to F
LOW VOICE—CAT. NO. 22815—Range c to D

Price, 40 Cents

A beautiful love ballad, possessing a charming melody. Bernard Hamlen's "Sunshine in Rainbow Valley," and other successes now have a new home in the hearts of song lovers in "The Rose of Love."

Andante moderato

Catalogs and Folders to which Singers and Voice Teachers are nearly 100 songs by such composers as Mrs. H. H. A. Beach, Ambrose Marzou, O'Hara, Protheroe, Clay Smith, John Prindle Scott, Stult, R. and Duets," a very helpful catalog for the church soloist; "Descriptive and Sacred Songs and Duets; "Folder of Pianologues, Musical Recitations and a selected list of short, humorous and cunning Encore Songs.



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LITTLE SORROWS

Words by **WILLIAM BLAKE**
Music by **RICHARD HAGEMAN**
HIGH VOICE—CAT. NO. 19538—Range d to g
LOW VOICE—CAT. NO. 19539—Range b to E

Price, 35 Cents

An art song that is a gem. It is a fine song of its type and leading artists such as the well-known contralto, Minnie Carey Stine, are using it.

Andante *p*

Sleep, sleep, beau-ty bright,

p

Dream-ing in the joys of night; Sleep, sleep;

ETERNAL LIGHT (Lux Eterna)

Italian and English Text.

Sacred Solo by **A. BUZZI-PECCIA**

HIGH VOICE—CAT. NO. 19822—Range c to F (opt. g)
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Interpiece in sacred song writing by one of our foremost contemporary composers, a superb concert number, especially in Italian.

Allegro grandioso

Light Im-mor-tal, Bring love and peace to
Lu-ce E-ter-na Di-fi-ce, Pa-ci-fi-ca

May Thine be the glo-ry Through-out e-ter-ni-ty
A-Ri-a-n-a glo-ria Nel vo-stro Tho-sophia

Excerpts from Excellent Songs." A catalog that shows portions of songs by Fay Foster, Galloway, Hadley, Kountz, Lieurance, Mana-Zucca, and others; "Thematic Catalog of Twenty-five Sacred Solos and Collections." Describes and gives contents of Albums of Secular Songs," short descriptions of over 50 pianologues and musical recitals today for any or all of these that will be helpful to you.

Allegretto grazioso con molto grazia

A lit-tle brown owl once lived in a tree

leggero

in the midst of a gar-den gay.

giocoso

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A LITTLE BROWN OWL

Words by **Dorothy Caruso**

Music by **A. BUZZI-PECCIA**

HIGH VOICE—CAT. NO. 18099
Range F sharp to g
LOW VOICE—CAT. NO. 18100
Range E to F

Price, 75 Cents

Cecil Arden, mezzo soprano, Metropolitan Opera Co., Lewis James Howell, well-known Philadelphia baritone, and other prominent singers regularly program this song.

THE ANGELUS

Words by **JAMES FRANCIS COOKE**

Music by **THURLOW LIEURANCE**

HIGH VOICE—CAT. NO. 19332
Range F to g (Optional a flat)

Price 60 Cents

A Creole legend song. It is not forgotten easily, since it sings itself into you. Innumerable theatre organists have made use of it because of its winning qualities.

IS IT FOR ME?

Sacred Solo

Words by

F. R. Havergal

Music by

R. M. STULTS

HIGH VOICE—CAT. NO. 19577
Range F to g

Price, 60 Cents

A very desirable song for the vocal solo contribution to the church service. It will command the attention of any congregation.

Andante

mf

mp It is for me, dear Sav-iour, Thy glo-ry and Thy rest?

mp

Con moto (Joyously and fast)

p staccato (banjo-like)

senza rit.

Bee on the hon-ey-suo-kle, Birds on the spray;

con Ped. *Pol. similo*

DON'T WANT TO KNOW

Words by **Fred. C. Bowles**

Music by **FAY FOSTER**

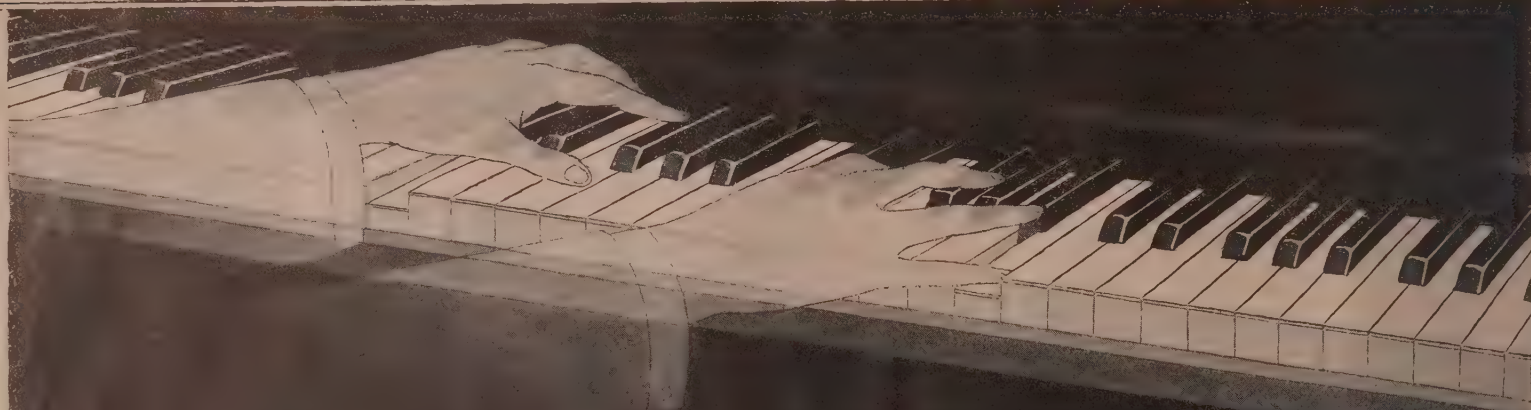
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Range G to g
LOW VOICE—CAT. NO. 19484
Range d to D

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A charming movement from one of the finest of the great classic symphonies. To be played with taste and dignity. Grade 3½.

MINUET

from "SYMPHONY in G MINOR"

W. A. MOZART

Allegro M.M. ♩ = 108

MINUET
from "SYMPHONY in G MINOR"

W. A. MOZART

Allegro M.M. ♩ = 108

TRIO

f *p* *cresc.* *f* *pp* *D.C.*

In the style of a concert waltz but moderate in difficulty. Play with well-marked rhythm. Grade 4.

QUEEN OF THE ROSES

VALSE CAPRICE

MONTAGUE EWING

Allegro con moto M.M. $\text{♩} = 72$

The musical score is written for piano and consists of 16 measures. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegro con moto' with a metronome marking of 72 beats per minute. The score begins with a piano introduction marked 'ff' (fortissimo). The first system contains measures 1 through 4. The second system contains measures 5 through 8, with a 'brillante' marking and a 'f' (forte) dynamic. The third system contains measures 9 through 12. The fourth system contains measures 13 through 16, with a 'dim. e rit.' (diminuendo and ritardando) marking and a 'f' (forte) dynamic. The piece concludes with a 'Fine' marking and a 'f' (forte) dynamic.

TRIO

L'istesso tempo

f *ff* *f* *ff*

Fine of Trio D.C.

D.C. Trio

* From here go back to *Trio* and play to *Fine of Trio*; then go back to the beginning and play to *Fine*.

Suitable for the first lesson in grace notes.
Grade 2.

WARBLER'S MESSAGE

WALTZ

PAUL LAWSON

Tempo di Valse M.M.♩ = 54

mf *mp* *f*

Fine *D.C.*

SISTER'S DOLLY

POLKA

JOSEF HOFMANN

Not so easy as it looks. Really an artist's piece, as played by the composer. Grade 5.

Allegretto M. M. ♩ = 108

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GAVOTTE MODERNE

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In semi-classic vein, an excellent study in style and touch. Use the damper pedal but sparingly, just as indicated. Grade 3½.

Tempo di Gavotte M. M. ♩ = 108

CARL MOTER

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This page contains ten systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics are marked with letters: *p* (piano), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *fz* (forzando). Tempo and performance instructions include *rall.* (rallentando), *a tempo*, *rit.* (ritardando), *f marc.* (f marcato), and *molto cresc.* (molto crescendo). The piece concludes with a double bar line and repeat signs.

System 1: *rall.*, *f*, *mf*

System 2: *f*

System 3: *p*, *mf*, *f*

System 4: *rit.*, *a tempo*, *p*, *rall.*, *a tempo*, *p*

System 5: *f marc.*, *p*, *f*

System 6: *p*, *f*, *p*

System 7: *p*, *f*, *ff*, *p*

System 8: *rall.*, *a tempo*, *p*, *molto cresc.*, *fz*, *fz*, *fz*

SONG OF THE PINES

MILDRED ADAIR

The left hand has a melody to sing. Grade 1½.

Slowly, with swaying motion M.M. ♩ = 144

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SERENADE

DONALD HEINS

A joyous cantilena, to be played smoothly and rhythmically, with full, sweet tone.

Allegretto M.M. ♩ = 80

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f *mf* *mf* *dim.* *Public Library*

p *pp* *Harm.* *pp*

allarg. *a tempo* *dim.* *p* *pp* *a tempo*

colla parte

f *mf* *p* *rit.*

a tempo *mf* *rit.*

poco adagio *p* *rit.* *ppoco adagio* *a tempo* *pp leggiero*

IN THE AFTERGLOW

Prepare: { Sw. Viol d'Orchestre, Oboe and Trem.
Gt. Gamba, coupled to Sw.
Ch. Concert Flute or Quintadena.
Ped. Soft 16'

A very taking soft voluntary, well calculated to display the solo stops. With careful registration this will prove effective on any organ.

S. TUDOR STRA

Lento

Andante con moto

Sw. Vox Celeste, Salic. Vox Humana and Trem.

Più Mosso

Gt. Gamba coupled to Sw.

TRIO Meno Mosso

Gt. Doppel Flute and Gamba Sw. to Gt. off

* From here go back to § and play to *Fine*; then play *Trio*.

APRIL IN KILLARNEY

PERRIN H. LOWREY

AGNES CLUNE QUINLAN

Moderato

Oh, it's A-pril in Kil-lar-ney, Ear-ly A-pril in Kil-lar-ney, Where the I-rish lanes are mer-ry And the

lyr-ic breezes blow; And the scent-ed snows of cher-ry Drift a - cross the fields of Ker ry, Oh, it's A-pril in Kil-lar-ney, And she

Più mosso

loves the A-pril so! Oh, it's A-pril in Kil-lar-ney, Up and down in old Kil-lar-ney, And the

blue lakes gleam to-geth-er Where the wist-ful show-ers start, And the ten-der I-rish weath-er Sil-vers

on the hills of heath-er, Oh, it's A-pril in Kil-lar-ney, And it's A-pril in my heart!

D.C.

A GARDEN OF DREAM BIRDS

FRED. G. BOWLES

ROBERT COVERLEY

Valse. Brightly moderato

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes, some beamed together, with dynamic markings of *f* (forte) and *p* (piano). The left hand, in bass clef, provides a harmonic accompaniment with chords and single notes, including dynamic markings of *f* and *p*.

1. Sleep is a gar-den where dream birds are sing-ing Mel - o-dies gold - en in realms that are fair;
 2. Some-times at eve, when the rose-leaves are fall-ing, Breez-es, soft sigh-ing, speak on - ly of rest;

The piano accompaniment for the first vocal line spans two staves. It continues the harmonic support with chords and moving lines, marked with *p* (piano).

The piano accompaniment for the second vocal line spans two staves, marked with *p rit.* (piano, ritardando).

Come to this land where the dream bells are ring-ing, Hush - ing the heart from the day and its care.
 Then in my dreams I can hear your voice call-ing In - to my gar - den, the dear - est and best.

The piano accompaniment for the third vocal line spans two staves, marked with *p rit.* (piano, ritardando).

The piano accompaniment for the fourth vocal line spans two staves, marked with *mf a tempo* (mezzo-forte, at tempo) and *p* (piano).

Come! come! come! For there's one lit-tle bird sing-ing low, Far, far a - way At the

The piano accompaniment for the fifth vocal line spans two staves, marked with *mf a tempo* (mezzo-forte, at tempo) and *p* (piano).

The piano accompaniment for the sixth vocal line spans two staves, marked with *mf* (mezzo-forte).

end of the day, Where the dream flowers gen - tly blow. Come! come! come For the

The piano accompaniment for the seventh vocal line spans two staves, marked with *mf* (mezzo-forte).

The piano accompaniment for the eighth vocal line spans two staves, marked with *f rit.* (forte, ritardando).

joy-bells are ring - ing too, And the one lit-tle bird, If your heart on - ly heard, Sings of noth-ing but

The piano accompaniment for the ninth vocal line spans two staves, marked with *f rit.* (forte, ritardando).

Love to you! Love to you!

ten.

colla voce accel.

Scon Ped.

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FRED. G. BOWLES

CHAINS

FAY FOSTER

Graziosamente

Lightly p

Not fast

1. I took a web of gos-sa-mer And wound it round a rose; When morn-ing broke, The
took the silken chord of joy And wound it round my heart; So light! So light! Yet

p

retard slightly 1 *a tempo* *mf*

rose a - woke, Ah, vain! Ah, vain! My Sil - ver Chain. 2. I
day and night I know how vain, My

retard slightly

a tempo

2 *a tempo* *f Broader*

Silk en Chain. 3. I took the gold-en chain of love And bound it round your soul; Each

a tempo *f Broader*

rit. *f a tempo*

link di-vine A ho - ly sign. Through joy or pain, Your life, my gain, Ah! Gold

rit. *f a tempo*

en Chain of Love.

I'M NOT WEARY YET

GO IN THE WILDERNESS

NEGRO SPIRITUAL,
Arr. by ELIZABETH GEST

Moderato

*mf*I'm wait - ing for the
I'm gwine to join theLord, I'm wait - ing for the Lord, I'm wait - ing for the Lord my God, To
band, I'm gwine to join the band of God, Totake a - way the sins of the world. But I'm not wear - y yet, Oh — I'm not wear - y
tell Him all a - bout my trials. wear - y yet, Oh — I'm not wear - yyet, I'm wait - ing for the Lord my God, To take a - way the sins of the world. If you
yet, I'm gwine to join the band of God, To tell Him all a - bout my trials. If youwant to get con - vert - ed, Go in the wild - er - ness, Go in the wild - er - ness, Go in the wild - er - ness,
want to get re - lig - ion, Go in the wild - er - ness, Go in the wild - er - ness, Go in the wild - er - ness,Oh my broth - ers, Go in the wild - er - ness and wait there for the Lord. wait there for the Lord.
Oh my child - ren, Go in the wild - er - ness and

The Recent Delays in Delivering Issues

THE last several issues of the ETUDE MUSIC MAGAZINE have been somewhat later than usual in appearing and it is with no little gratification that we now can give assurance that all future numbers will be delivered on schedule.

We feel sure that many of our readers appreciated that the last three were special issues of increased size and expanded interest, prepared under the stress of unusual conditions. The indulgent manner with which late deliveries were accepted uncomplainingly substantiates this. The January magazine being a special tribute issue to Theodore Presser was unavoidably late and this also affected the schedule for February.

We are deeply appreciative of the many kind and sincere wishes for the future of THE ETUDE MUSIC MAGAZINE that accompanied sympathetic expressions upon the loss of our beloved founder, Theodore Presser, and we feel that we would be untrue to the thousands who have appreciated the life and works of Theodore Presser, as well as to the memory of our founder, if greater than ever efforts were not put forth to develop and expand the ideals and institutions he founded. Much is being done to make future issues of THE ETUDE so intensely interesting that no subscriber will want to miss a single page.

Advice to a Young Composer

By Alexander Henneman

YOUR compositions show that you have interesting matter that you are trying to put on paper. Your weakness lies in the imagination that the motive and the harmony seems to hold over you. Both force themselves so strongly into your consciousness that they keep on coming back and do not permit other ideas to well up. This is a common experience with all composers.

Need the following suggestions:

When you have sketched a part, and a new part begins, change your mental and emotional state. If mystery has been the dominating feeling in the preceding part, let clarity, openness and frankness govern the mood you put yourself in. If your thoughts have been serious or melancholy, cheer up. "Snap out of it!" Assume a different attitude. If your mental landscape has been down in the valleys where it is dark and misty, get up on the hill where the view is wide and large.

What I find with students of composition is too much music, too much observ-

ance of rules and not enough exercise of the imaginative faculties on planes that have nothing to do with music. We do not get ideas in music itself, we get musical ideas through the impressions that come to us through the senses as well as by the act of imagining these impressions and sensations.

Aristotle says, "There is nothing in the intellect that has not entered through the senses." So too, motives, phrases, rhythms and harmonies are gained by the imagination exercising itself on planes outside of music and not directly with the elements of music themselves. The emotional disturbance that is caused by the scenes the composer visualizes, or the feelings he experiences at the time, are transformed into music with little direction or thought on his part. Once having mastered the science of music, an humble submission to these inscrutable powers in the soul of man will produce better themes, more interesting rhythms and more novel harmonies than can ever be found by the attention centered on music itself.

The Teacher's Position

By R. I. C.

WHERE shall the teacher sit? With beginning pupils it is necessary to sit by to demonstrate and explain positions and conditions. The teacher usually sits to the right in watching these things and when finger exercises are begun. In training the child stands in the rear so she cannot see the keys, while the teacher occupies the piano chair and gives the tones and dictation work. Sometimes the instructor finds it best to stand to the left of the piano, and with a pencil or other instrument, point to each note in first sight and effort.

With the intermediate pupil the teacher should take the music which the child has memorized and sit back. If any mistakes persist, they should be red-penciled. Melodies and pieces that are undergoing finishing touches, let the instructor turn her chair back or stand, so that

sounds reach the ear directly. It is fine experience for the pupil if the teacher "plays audience."

When an advanced student has a composition well in hand, it is well for the teacher to test the knowledge of it by creating disturbing elements. The writer has a vivid memory of her instructor walking about the room when she was playing a review piece. To test control the instructor dropped a book unexpectedly, shoved up a window in the rear and later slammed it down. In concert hall rehearsals she sometimes asked an associate teacher to come in and slam doors with great commotion and begin an excited conversation, so that the effect on the one playing might be observed, and so that she might determine whether the composition was ready for public performance.

Musical Thoughts

THE ETUDE: Time is fast coming when people in general will be educated in music similarly as they are in school studies. At one time, the one who could play was made much of, to-day practically no one plays or sings; and the standards of

amateur (or amusement) playing are raised to what were formerly those of the professional.

Is it not interesting to speculate as to the future and wonder if there will not be a time when all will be musicians of a high class and none "professionals?"

LEE W. DIXON.



Louis Quinze

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A TEACHER of mathematics in a college with which I am acquainted was accustomed to ask students three questions when they began the solution of a problem.

"Where are you going?"

"How are you going to get there?"

"What are you going for?"

These questions were to direct the student's thought, to help him to think logically about the problem, to help him to see what he was undertaking to do, how to do it, and what he hoped to obtain. By the time he had answered these questions the nature of the problem was clearly in mind and its solution only a matter of "carrying on."

The young singer might be asked three similar questions:

"What are you going to do?"

"How are you going to do it?"

"What are you doing it for?"

To question No. 1 he will answer, "I am going to make a singer of myself."

He could scarcely have a higher or nobler aim. A beautiful voice is the most appealing, compelling thing in all human experience; to have such a voice is a normal and legitimate ambition; but something more than ambition is necessary to such an achievement.

How to Do It

MANY are ambitious but cannot project their vision any distance into the future. They give little or no thought to the time and effort that will be required to realize anything worth while. They drift along in a more or less comfortable way, in a dreamy expectation until, after one, two, or more years have passed and the goal nowhere in sight, they lose courage, drop by the wayside and disappear.

There are others that have a consuming desire to sing well and for a time work feverishly at it. Then a reaction comes and they stop for awhile until the fever returns again. The result of this is that at the end of the year they are but little nearer the goal than they were at the beginning.

There are others who are always in a hurry. They repeatedly ask how long it will take, when the end will come, how soon they can get before the public, when they can give a recital, or, if they are first-year students, when they can have a song. Such questions always have been asked and will continue to be asked to the end of time. Nevertheless, they show a lack of vision.

There are others that are always on time, are interested in everything the teacher does. If they are discouraged they never show it. They never ask how long it will take, and they follow conscientiously the work laid out for them, and do more, rather than less, than is expected of them. Such a combination cannot fail and every year shows a marked advance. Such students the teacher counts among his chief blessings. There is no joy quite equal to helping one who is interested and appreciative. Such students always get the best there is in the teacher, for it is true that inspiration comes by way of the pupil no less than by way of the teacher.

The Elements of Success

THE teacher, no less than the pupil, learns by experience. He discovers before he has taught many years that there are certain elements in a pupil's mentality that invariably bring success. Without them nothing of importance is ever attained. These are honesty, industry, concentration, perseverance.

We are accustomed to think of honesty as relating to our conduct toward others,

but we are far more likely to be honest with others than we are with ourselves. Whenever we slight our work, leave something undone, fail to live up to our ideals, we are cheating ourselves; and cheating is dishonesty.

The necessity of being industrious need scarcely be argued. The amount of work to be done, no matter how gifted one may be, is by no means small; and if one is lacking in industry or diligence he has little chance of reaching the goal. We have all known singers with fine natural gifts who have failed because of a distaste for work.

If one has perseverance he will be persistent, no matter how great the difficulties or the odds. He will never lose courage, never relax his efforts, and never listen to the suggestion that he cannot succeed or that he is wasting his time. Honesty, industry and perseverance are the things that build character, and these will make one successful in any undertaking.

The beginner needs to be alert to the fallacy that if one has talent everything is easy. Talent is only a mental trend in a certain direction, a liking for a certain thing, but it by no means relieves one of the responsibility and joy of hard work. The love of music is almost universal; and if one will work at it as diligently as he would at one of the other professions he in all probability will be equally successful.

The second question—"How are you going to do it?" could be answered briefly. Go to a teacher whose ability has been demonstrated and stay with him five or six years. This length of time will be necessary because there is much to do. Voice training, like all truth, is simple; but it usually takes the singer a considerable number of years to discover its simplicity. If he should read all that has been said about the voice in the last century he would be forced to conclude that a great deal has been learned that is not true, and much of the remainder is shrouded in mystery and sagging with uncertainty. The human mind loves to grapple with things that are involved, while the simple, eternal truth that two times two are four fails to arouse any enthusiasm whatsoever.

Beginners are advised to defer the study of vocal physiology until they have learned what good tone production is. A good teacher will appeal to the ear of the student from the beginning. He will be wise enough to leave the mechanics of voice production alone, except in an elementary way, and go quietly about the business of forming the student's taste in tone quality. He will understand that no beginner's concept of tone is perfect, or as good as it should be, and that he must establish in his mind a correct mental picture of the pure singing tone; for until the student has this he is helpless. To the teacher these mental pictures of tone are not vague, indefinite, and unreal. On the contrary, they are real and as definite as a mathematical formula. He knows that the student's problem is psychologic rather than physiologic, and that his work from the beginning of tone production to the end of interpretation is to develop a musical nature. He never loses

sight of the fact that it is the mind that is musical, not the body. That part of the body which is involved in singing does what a musical mind makes it do. The mind that is truly musical has little trouble in controlling the vocal instrument. Such a mind learns early that the vocal organs respond instantly to his thought if they are free, and his ear is so sensitive that should he sing a tone in which tension or interference is noticeable, he will not repeat it often. But where the ear does not detect such things they will continue to be sung.

Physical Sensations

THE teacher having a sensitive ear is not likely to rely upon a certain physical sensation to tell him whether the tone is good or bad. He knows that the sensation accompanying a good tone is always pleasant and satisfactory; but in the last analysis a tone is something to hear, and when it satisfies his ear that is proof positive that it is rightly produced. He never feels the necessity of calling in a physical sensation to assist him in determining a matter which is entirely a question of how it sounds.

But it may be urged that a physical sensation is a guide to the student. No physical sensation ever did or ever can do anything to train the student's ear. What he needs most of all is to learn to listen and hear his own voice. The most important thing in voice culture is training the student's ear to demand absolute purity of tone. His ear is his taste and at all times indicates his stage of development. Beginners are continually doing things which they do not hear. All manner of vocal imperfections, even that of singing off pitch, get by them because they do not hear them.

The Middle Voice

MOST voices, but especially sopranos and tenors, like to sing high, and attempting to do this before they have learned how to produce the upper voice gets them into all manner of trouble. Sometimes years of careful work are required to overcome these early mistakes. In many instances they are never overcome. A vast amount of patience and love for the art is necessary to enable one to go back and do all of one's work over again. Many do not possess this.

Before attempting to extend the compass, the middle voice should be well developed. The octave

Ex. 1



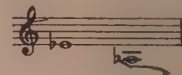
while not the part of the voice in which stunning climaxes are made, is of great importance, because no singer can get along without it. For every tone he sings outside that octave he will sing several inside of it. Take the middle octave out of all voices, male and female, and the entire vocal literature would have to be rewritten. Therefore, the middle voice should be well built before attempting the head voice.

But voices are not all alike in this middle

octave; so the teacher must take what he finds and act accordingly.

Some sopranos and altos will have heavy tones in this part of the compass

Ex. 2



and weak tones in this part.

Ex. 3

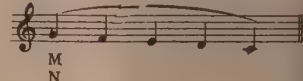


Other sopranos have no chest tones, and when they sing down to C or B-flat they use the quality and mechanism of the middle voice. In such instances it would be a mistake to attempt to develop what is called a chest register. If one succeeded it would be practically certain to create a trouble some break at about E or E-flat. It is much better to carry the middle voice down working into it sufficient resonance to give it carrying quality.

But when there is a weak middle voice what is to be done? The reason these tones do not carry is that the sound waves are not strong enough to create resonance in the upper cavities. That is, the vocal cords are not offering enough resistance to the breath to vocalize it perfectly. Sometimes the vocalization is so imperfect that the tone is breathy or husky; then it has no carrying quality whatever.

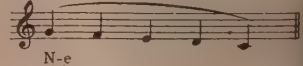
These tones may be resonated easily and quickly in the following way: Close the lips and the teeth and sing this exercise with the consonant M:

Ex. 4



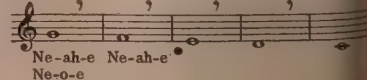
Try to produce a pure string tone. Practice with portamento. That is, slur the tones together in order to keep perfect continuity. Practice also with the consonant N. The string quality is evidence of resonance. Transpose upward by half steps to B or C. When the student can produce the pure string tone with M and N, the next step is to carry this resonance into the different vowels. Using the same exercise, follow the consonant N with E, because E resonates more easily than any other vowel.

Ex. 5



Use other vowels in the following way:

Ex. 6



Transpose upward to C.

Such exercises practiced in the right way usually develop the necessary resonance in the middle voice in a short time. Let us remember this, however, that the exercise of itself is nothing but a vehicle. Its value depends entirely upon how it is practiced.

The Head Voice

THAT part of the voice lying above the third space, which is called the head register or head voice, must be handled with great care. It is the part of the voice in which tension, rigidity, resistance, interference, are most likely to occur. Reputation are often built upon high tones. At any rate, they are an absolute necessity. Further, it is in the upper part of the voice that one is most likely to go wrong. The principal thing to guard against is haste. The desire for a big tone is universal and many are not willing to wait for it to grow

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but try to produce it at once. The invariable result is that the upper tones are forced, and the longer they are sung in that way the worse they become.

At this point the young singer should have careful training. Whether the vocal organ is a string, a single or a double reed, or what not, is of no importance whatever. The absolute fact that the entire compass cannot be produced with the same length and thickness of vibrating tissue must be recognized. The voice can no more do it than can the piano. Ignoring this truth, which should be obvious to any one whose ear is worth anything, has ruined voices without number and is still doing it. Doubtless in the future as in the past the startling discovery will be made from time to time that there are no registers in the trained voice. This finding will be readily subscribed to, but if by registers we mean breaks, depressions, uneven spots, and a scale with a large variety of tone qualities, then I should say that many untrained voices are chock full of them. It is the business of the voice teacher to make an even scale out of one that is uneven. The terms he uses are of little importance.

High Tones Easy

HIGH tones are no more difficult than middle tones, when they are rightly produced. This is well worth remembering. It may save the young singer much time and money.

A common belief among young singers is that a big tone requires a big effort. To state it negatively, they believe it is not possible to produce a full tone with a light hold on it; that is, with a light mechanism. This is an error of judgment. It can be done. The full voice requires more breath pressure than the soft tone, but no great effort is required. In the rightly produced voice the singer is unconscious of his throat and neither feels nor hears his tone there.

In training the head voice the student should not use more voice than he can produce without effort; he should be patient and let it grow. Voices that have a mushroom growth are likely to have the longevity of mushrooms. This does not mean that the male voice should use the falsetto, although it could do him no possible harm if he did. Where a voice has been forced until it is either the thick voice or falsetto, practice with falsetto might be valuable in getting rid of a cramped throat. When this has been accomplished the real head voice will appear. Throughout the study of voice production the student will do well to feel that he is letting himself sing rather than making himself sing.

Vowels and Consonants

THE AIM of voice training is to gain an even scale of pure singing tone throughout the compass. This will be done with vowels; but when one begins to sing a new element appears. To form words, consonants are necessary. Emotions can be awakened with vowels, but definite ideas require words which are a combination of vowels and consonants.

The construction of speech is simple. The vocal cords produce pitch, nothing else. They do not form vowels, consonants, or tone colors. All of these are formed above the vocal cords. When the vocal cords are producing pitch and the channel to the outer air is open the result is a vowel. Throw any obstruction into the channel and the result is a consonant. Thus, with the various combinations of open and obstructed channel together with pitch, the whole of language is formed. These combinations of vowels and consonants which we call words have no meaning of themselves. They are symbols which by agreement stand for ideas. The idea is the real thing. The word is but the sign.

Students are often amazed at how much easier it is to vocalize than to sing words.

(Continued on page 222)



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(Continued from page 221)

The consonants are entirely responsible for this. They are points of interference in the various combinations of lips, tongue, teeth, and soft palate. In forming consonants the tendency is to interrupt the flow of tone, and to put a considerable amount of rigidity into the lips, tongue, and throat.

It does not follow, however, that this should be so. It is quite possible to enunciate consonants with none of these bad effects. There are three things to be remembered in forming consonants.

First—Consonants must be produced without tension. They should have the same freedom as vowels.

Second—Consonants must not be allowed to interrupt the continuity of the tone. If they do, legato singing is impossible.

Third—Consonants must in no way interfere with the freedom of the vocal organ. By this I mean that they must not make the larynx rigid. They must be distinct but short.

An excellent way to solve the problem of consonants according to the three rules given is to begin with a vowel and throw the consonant into the vocal stream without interrupting its flow, as in the following exercise.

Ex. 7

ah - la - la - la - la
ah - na - na - na - na
ah - ma - ma - ma - ma
ah - da - da - da - da - etc.

Practice with relaxed lips, tongue, and throat and see to it that the consonants do not interrupt the flow of tone.

They may be practiced with different vowels in the following exercise.

Ex. 8

oo oh ah a e
loo lo lah lay lee
moo mo mah may mee
noo no nah nay nee
doo do dah day dee
boo bo bah bay bee
goo go gah gay gee
koo ko kah kay kee
too to tah tay tee
poo po pah pay pee

Sing at an even power. This should be practiced until the change of vowel and the introduction of the various consonants do not interrupt the flow of tone. The consonants d, b, g are sub-vocal and k, t, p have no pitch. Their tendency is to break the tone, they require much careful practice. Practice at different pitches.

Most students need some assistance in gaining breath control. The breath control of speaking is not adequate to singing. The spoken phrase is rarely more than four or five seconds in length, but in singing the phrase is often ten, fifteen, or twenty seconds in length. This demands a different and more perfect management of the breath. The diaphragm is the chief point of control. If the student is using that correctly he is not likely to experience any difficulty. The singer must be able to sustain long phrases without discomfort. Some can do this from the beginning. In such instances it will be well to leave breathing alone and not run the risk of unsettling the student by teaching him some particular method of breathing.

Breath Control Not All

VOCAL ills cannot all be charged to breath control. There are other things involved. It will be urged by some that good singing is impossible without perfect breath management. This is true, but it is equally true that, as at present constituted, man cannot sing without a larynx and a pair of vocal cords. The process of singing is synthetic not analytic. All things must be taught to work harmoniously together. If we are wise we shall not make one idea the basis of our system of teaching.

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The Art of Singing

The sole aim of voice culture is to give the singer the best possible instrument through which to express himself. But the voice is not the singer. It is an instrument upon which he plays. Singing demands a background of culture. Nor is this all. The singer's natural nature must be made sensitive to the slightest poetic suggestion. It must be made instantaneously to whatever demands are made upon it. It must not run down, however, but at all times be under control of musical judgment. As a preparation for this the student should have high musical and literary training. Science must do the rest. We have answered the second question at considerable length because of its importance. It covers the period of prepar-

ation; and all that follows will be the result. It is a tragedy to look back over one's life and see nothing but failure. The way to avoid such an experience is to make good use of the preparatory period.

The last question, "What are you doing it for?" also offers ample material for discussion, but we have already exceeded our space though the half has not been told.

Every man should render some service to the world in return for what it gives him. On the other hand what it gives him will be governed by the character of the service rendered. Whatever the service is, it should contribute in a measure to the joy of living. This alone is constructive. The work of the singer is peculiarly adapted to this kind of service. Reputation, success, usefulness, and a reasonable amount of money are his legitimate reward.

To Improve the Voice

By Eutoka Hellier Nickelsen

It is not only important that the singer be acquainted with the laws of vocal Form, but likewise the vocalists, for that their interpretative powers be broadened.

Some essentials for good singing: An "ear" for music.

A pure tone.

A flexible voice.

Distinct enunciation.

Breath control.

Daily breathing exercises:

Breath should never be inhaled at a point wherein the act is an interruption of a musical idea.

IV. Disposition:

(a) Have a clean mind and restful conscience.

(b) To be a good singer one must live "life."

1. Sorrow puts pathos and understanding into the singing voice.

2. The cheerful and joyous things in life put gladness into the voice.

V. Read aloud the literary text, later singing it very slowly, without the aid of accompaniment, thus giving the singer "time" to think and to have a clearer understanding of the author's message.

How Soon Should Songs Be Given?

By Beatrice Wainwright

Many difficulties of articulation and enunciation are encountered in songs only; it is necessary to put into actual practice early in the study of singing various combinations of consonants and vowels as found in simple songs. This preparation for the greater difficulties comes as the student progresses.

Not only by giving songs comparatively early but the teacher can discover what adjustments are necessary to be made in the articulation and enunciation of each student. No two students require the same preparation, even when they come from the same part of the country.

A question of enunciation in singing arises for several reasons. One is that the song may not be understood by the listeners, and another and very important reason is the failure to get good tone that comes from

the correct use of the vowel-consonant combinations.

The interest of students is also kept by introducing songs. But the important reason is the actual development of the singer attainable only through song study.

The problems of phrasing, time, rhythm, breath control and many matters that must be conquered by the student, are best learned in songs, though vocalises also have their share in the musical development of the student and should have a prominent place in the program of studies. But the theory that the student should be kept on exercises alone for a great length of time has passed. The simple song has come to be recognized as of great value to the student when properly prepared to take up the new problems that come with the introduction of words with music.

Time to Breathe

By Helen Oliphant Bates

Does your head and neck ache? Are you nervous and fidgety? Is your brain all aflutter from practicing? Then you had better stop and breathe awhile. Here are some exercises that will refresh you and enable you to accomplish more in your next singing period.

Stand erect, with arms hanging at sides. Raise arms to the side and up over the head. Rise on tiptoes and stretch as though you were trying to touch the ceiling. In this position sway gently from side to side. Return to starting position. Stand erect with arms extended at sides. Rotate arms in large backward circles, taking a deep breath with each rotation. Let arms drop to sides and exhale. Stand erect with hands on shoulders.

Rotate elbows in backward circles inhaling a long, deep breath. Let arms drop to sides and exhale. The circles should always be made backward, because this forces more air into the lungs than forward circles.

4. Stand erect with hands on hips. Fill the lungs with a long, deep breath. Exhale by blowing as long and as hard as you can.

5. Let the head drop forward, perfectly relaxed. Inhale while you rotate the head in a circle to the right. Reverse and rotate in a circle to the left while exhaling.

6. Let the head drop backward as far as possible. Inhale. Exhale by blowing upward as long as you can.

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made my music. Make it live again, as I made it live and speak."

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English Harp Strings.

I have a single action English harp, of very good make, but find it very difficult to get it up to pitch, as the gut strings always break in dry weather. There are no strings had in this colony; they are very expensive to get from B. A. Would you recommend to use piano strings in place of the gut?—I. O. E., Gainu, Chubut (via B. A.,)

Under the circumstances which you describe, it would seem that you can do only what you suggest. Aside from that, it would be for you to write to the maker of the instrument for his advice.

Latin Names Pronounced.

Kindly pronounce the following names of composers, your own name first: Guichard, Griffes, Karganoff, Prothero, Rimsky-Korsakov, Lully, Yon, Erille (American or French), Rosbach. Will you answer by letter any time?—H. A. R. K.

Guichard, Gee (G as in "gay")—sharps in "ah," the R to be lightly trilled (Gee); Ghed, Gale; Griffes, Griff-eh; Karganoff, Car-gan'-off; Prothero, Proth'-ero; Rimsky-Korsakov, Rim'-skoy-kor'-sah-koff; Lully, French u, or German li)-ly (Lu-ly); Yon, Yon; Erille, Ay-veal—an English song-writer; Rosbach, Rose-bahk. When the question of one of general interest it may receive a reply by letter, if sufficiently important to you.

How to Finger Pieces.

I would like to know a few rules for fingering the fingering in pieces, as I often have trouble in finding out with what finger begin. Is there some book that would help?—J. R. Santiago, Porto Rico.

Study the scales and arpeggios; learn to finger thoroughly; do not place the thumb or the fourth finger on a black note, except in chords and octaves. When beginning a piece, use the finger which would play that note in the scale of the key in which you are playing—having due regard for the position of the following notes, that they may be played smoothly and without any sudden and awkward changes. The four fingers (2, 3, 4, 5) should be kept over four consecutive notes, the thumb being stretched away for extended passages, but, as soon as played, the thumb will be in its five-finger position beside the four fingers. Study *The Art of Finger Dexterity*, Czerny.

Question of Counting

When a piece in 4/4 (four-four) time is a half-note to 104 MM., how is it to be counted by tick of metronome? What would be the equivalent in quarter notes; that is, how would the MM. have to be? Also, I find half-notes; how should they be counted?—D. Champion, Ark.

It should be counted: "One-two; one-two; one-two"; that is, one beat for each half-note. The equivalent in quarter notes by MM. would be: M.=208—the most rapid of the instrument. The dotted half-note, with their complementary quarter notes, should be counted: "one-two-and, one-two-and"; "one-two-and, one-two-and."

Songs and Ballads; Northern and Southern War-Songs

(i) Information is requested concerning popular songs and ballads in vogue 100 years ago. (ii) What songs were popular during the Civil War? (iii) What publishing house can furnish music for these old songs? Can music be secured from any source songs sung by college girls in Yellowstone Park entertainments every summer (such as "Tammany Tune")?—N. B. H., Jackson, Ga.

Consult: (i) Sonneck: *Early Concert Music*; Elson: *The History of American Music*; Art of Music—Vol. 4, Music in America; News: 100 Years of Music in America; Apple: *Old English Popular Music*; Popular Music of the Olden Times. (ii) "Our Wars, North and South." (iii) Almost any music dealer. (iv) This question is clear. If it is intended to reprint copyrighted songs with new (or special) words, permission should be obtained from owners of the copyrights.

Obsolete Instrument: the Cortal; the Monochord

What is a Cortal; and what a Monochord?—B. B., Brookline, Mass.

(1) The Cortal was an old English instrument (about 1688), now replaced by the organ. Its predecessor was the French *clavier* or *Cortland* (about the fifteenth century), from which the English name was derived. Another form was used, belonging to the same family, called the Double Cortal (named the Racket or Sausage-Bassoon) which played an octave lower than the Cortal. A manuscript in the British Museum shows that Handel's *Acis and Galatea* required the double Cortal for the accompaniment to his songs. (2) The Monochord was an instrument consisting of a single string (monod) stretched across a sound-box, used for experiments in musical physics. It also played in the Middle Ages to determine the notes for singers. It must not be confused with the words *Monichorde* (French) and *Monochordo* (Italian) which respectively designate the Clavichord.

Several Very Interesting Questions—A Bouquet

Q. (i) Is there any real difference between the terms "rit." etc., and "rall."? What must pupils be told when a dictionary says "Ritenu-to—much used incorrectly for rallentando"? (ii) Just what does an 8 under a bass note signify? To play the full octave, or only the single note eight keys below the printed one? (iii) Is there any reason why broken chords are sometimes written with a wavy line to the left, and sometimes written out in small notes? (iv) Is the second note struck in

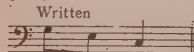
Ex.1



(v) How shall I teach "crescendo"? I usually instruct pupils to increase the force of the regularly accented beats. But what if the printed sign reaches its climax on an "unaccented beat," as in some Bach selections now before me, sent herewith? (vi) Where phrasing is not very definitely marked, how shall the young student decide when to break (e.g., from the aforementioned Bach example)? One is driven to be definite and concrete in teaching details to beginners, if one would be thorough—and I am anxious to be right.—V. A. P., Beloit, Kansas.

A. (i) Rit., an abbreviation for *ritardando*, *ritardato* (Italian) signifies a gradual slackening of pace. "Rall." an abbreviation for *rallentando* (Italian) meaning just the same as rit. or *ritardando*; whereas *riten.* is the proper abbreviation for *ritenendo*, *ritenente* and *ritenuto* (Italian), meaning a sudden holding back the pace; when applied to one note or to one chord alone the abbreviation is *ten.* (ii) The figure 8 under a bass note signifies that the note is to be played as a single note one octave lower than it is written. When it is desired to play octaves for single notes, the sign must read: *con 8va.*

Ex.2



Ex.3



In Haberliet, Op. 53, No. 8, we find:

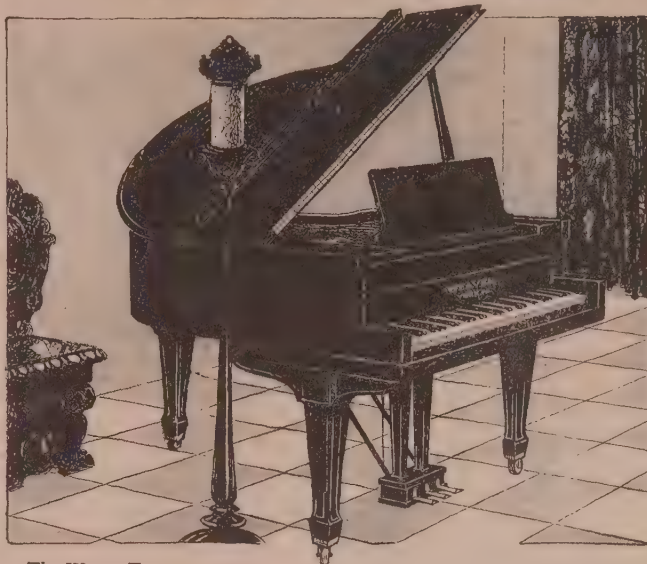
(iii) None whatever; they mean the same thing. However, it is occasionally necessary to write the single notes of an arpeggio, particularly where the chord notes are not to be sustained, as in Mendelssohn's so-called *Spring Song*. (iv) Yes, the second note is struck and held for three-fourths of its time value. (v) In this example, as is frequently the case, it is a printer's error of carrying the printed sign for *cresc.* a note too far. The climax should be carried to the accented note just before the weak beat, the latter being played softer than the climatic note. (vi) The construction of the melody must be studied and analyzed; sometimes, also, the harmony of the accompaniment. The example in question, Bach's well-known air, *My Heart Ever Faithful*, is beautifully regular, and therefore easy to analyze; but, unfortunately, the copy supplied is not well edited. It consists of a continuous series of phrases of eight quarter-note beats, beginning with the fourth beat of the measure. They persist to within sixteen measures from the end, when, for eight measures, the phrasing is broken up, indicative of a coming conclusion—the last eight measures resuming the steady eight-beat phrasing which has persistently continued throughout. Permit me to congratulate you upon your earnest endeavor to make your teaching "thorough and right."

Staccato—Legato

Q. I have been studying several styles of staccato playing and I think I understand them fairly well. I am now told that there are just as many different styles of legato playing, which I do not understand at all; that is, from my conception of the word. Will you kindly put me right about it.—FRANCES BROWN, Boston, Mass.

A. Evidently you have the right idea. "Legato" means *united* together, united, bound, connected. There may not be the most infinitesimal suspicion of a silence between any two legato notes. When playing a legato passage the sounds must flow from one to the other as smoothly and continuously as would the voice in singing the scale of an octave, to one single vowel sound, without hesitation, and without stopping for breath. Thus, there is only one legato—consisting of closely connected sounds.

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A BOOK that should be in every organist's library is *A Primer of Organ Registration* by Nevin. Another valuable book is entitled *A Dictionary of Organ Stops* by Wedgewood. *Organ Registration* by Truette, is also to be highly recommended; and *Organ Stops and Their Artistic Registration* by Audsley, might be procured for much better reason than merely good measure. If the organist is in affluent circumstances (and most of us are!), he might invest in Audsley's other books: *The Art of Organ Building*, together with *The Organ of the Twentieth Century*. After he has read, marked, learned, and inwardly digested the contents of all these books, he will know a great many things.

Some American humorist said, "It is better not to know so much as to know so much that is not so." It is equally true that it is just as well not to know so much that is of little use, and not much that we read is of great use under all circumstances. It is said that the doctor's first case defies all his books and clinical experiences. It is somewhat the same with the young organist; and whatever may be said here is intended primarily for the young and inexperienced organist. After reading everything he can procure, he may possibly feel equal to any task. On taking up a new work, he may glance at the suggested registration, which, among other things, calls for a Gamba, Clarabella and Clarinette. The nearest Gamba is forty miles away. There is not a Clarabella in the state, and the only available Clarinette is an old yellow one in the barber-shop! If he has a real honest-to-goodness Oboe, it will be out of order most of the time. If it is a make-believe Oboe, then he has none at all. Then again, his Melodia may resemble the musical (?) instrument that brings up the rear of the circus parade, and many open diapasons are more fitted for factory whistles than anything else. The four foot registers are, often as not, far from musical, being unfit for individual use, and only serve to render the full organ harsh and screaming. These circumstances may be extreme, but they often exist; and where they do the organist is entitled to a heart-felt sympathy, and that is about all that he need look for. There is nothing to be done about it. But, in the case of the average small organ, even when it is equipped with a fairly musical set of registers, books on registration, like the books of the young doctor, may not be of much use; and the young organist, like the young doctor, must do what he can and see what happens.

In Composition

BEING an organist presupposes some amount of musical insight, a discriminating ear and a fair quota of artistic taste. These, together with patient concentration, and intelligent experiment, may reveal tonal possibilities that were never dreamed of by the composer when he suggested the registration. While all music may not have been composed at the organ, there is no doubt but that the writer is guided in his suggestions by the stops that he himself may happen to have at his disposal.

With two manuals, five or six great registers, seven or eight swell registers, the usual manual and sub- and super-octave couplers, it becomes an exceedingly pleasant and profitable occupation to try out the large number of combinations that are possible with even this limited equipment. Try every stop separately, in pairs, and in threes. Theoretically, a four-foot stop and one of sixteen-foot tone are not a fortunate combination. But there are organs on which this tonal disparity produces a fine solo effect. Again, very few amateur organists ever try the experiment of using a sixteen-foot stop and playing an octave higher than the notes indicated, or a four-foot stop and playing an octave lower.

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Registration

By T. L. Rickaby

In the great majority of American organs, the sub- and super-octave couplers have taken the places of "mixtures" and other multiple-rank registers which are practically always found in English and European organs. These "mixtures" are used in obedience to certain acoustical laws. Whether the substitution has resulted beneficially or the reverse is a disputed question among organists; but one thing is certain, these couplers have furnished the means of providing some interesting musical effects—perhaps some very odd ones, too. But it must not be forgotten that an odd effect is often acceptable, if only for a few moments change. They are the tonal olives at our musical feasts! It may be remarked in passing that this work becomes still more useful and effective if the organist can hear the results, not at the organ only, but also with the help of an assistant, from a distance. Distance lends enchantment to a view, we are told. It may lend *disenchantment* to a tone. And many a favorite solo stop or combination might be given a much needed rest if its effects could be heard from a more or less remote pew.

Buy all these books by all means. For the young organist they contain indis-

pensable musical knowledge. To know even the names of stops is worth while, even where the immediate opportunity to use them does not exist. The opportunity may come some time. To know their effects is still more worth while, that is, to know what they are supposed to sound like and what they *will* sound like if they are correctly made and artistically voiced. But on *your* organ the stops may not give out the sounds that the books say they should. Never mind a little thing like that. Make a special study of the resources at your command. The results may be pleasantly surprising.

Coda. Do not "kick," or "grouch" and cause the music committee to think and perhaps say things. If the organ is an old one, very quietly start a movement for a new one. It may be hard to start, but a long and varied experience in church work has proved that once such a movement is started, it soon gains momentum. On the other hand, if the organ is a new one, begin a campaign to raise funds for additions and improvements. The chief thing is to begin. Something will come of it. Complaining or finding fault never did any good.

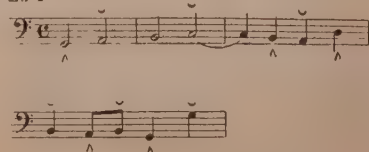
All Hail, Sir Heel!

By O. A. Mansfield

PERHAPS nothing illustrates the progress made in organ technic during the last half century so well as the freer use made of the heel in playing pedal passages to-day as compared with the rendering of the same progressions fifty years ago. For instance, Sir John Stainer, in his excellent *Primer of Organ Playing*, lays down the rule that, "The heel is used only immediately before or after the toe of the same foot. *Separate single notes are never played by the heel!*" The italics are ours. Let us see how this last statement of Sir John agrees with the practice of modern pedagogs.

Dr. Eaglefield Hull, in his recent work on organ playing, asserts that "A system which is founded largely on the use of the toes for long notes (he means long pedal keys) is false, because it takes the key of C as the normal one, whereas the C scale is abnormal from a pedalling point of view. It is the only scale which does not use a short key." Amongst other things Dr. Hull goes on to recommend that in all passages "consisting entirely of long keys and requiring any turning under or over, the heel of one foot should alternate with the toe of the other, as far as possible." Accordingly this authority would pedal the subject of Bach's Fugue in C major thus:

Ex 1



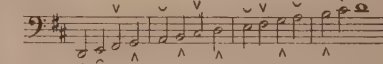
whereas the older practitioners would have "footed" it on this wise:

Ex 2



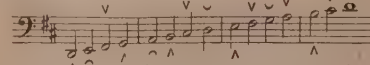
As may naturally be expected, this freer employment of the heel has radically changed the footing of scales and arpeggios. Taking, for example, the scale of D major, our method, a fairly modern one, would be,

Ex 3



by which the foot which has the short keys, in this case the right foot, places the heel on all its long keys. But our friend, Mr. Ellingford, in his (the latest) book on *Pedal Scales and Arpeggios*, would pedal the scale in this manner:

Ex 4

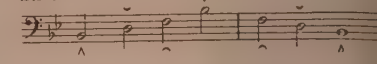


Here the left foot is *behind* the right on the upper E, but in front of the right on the upper B.

These examples may also be compared with the oldest method of all in which the right toe was employed on A instead of the heel. Then, by way of exemplification

of the heel and toe in both feet, take following pedalling for the scale of B major, as suggested* by Mr. Ellingford:

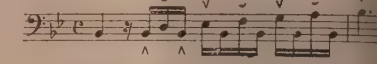
Ex 5



This would have scandalized our grandfathers who would have pedalled the passage with alternate toes, and of course arpeggio may be and still is by many players still "footed" in this way.

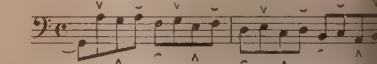
But the advantages of this complete emancipation of the heel are much more obvious when we come to the pedalling of broken intervals. Here is a fine example—the fugue subject from the Finale Mendelssohn's 4th Sonata. The old players would have executed this entire with the toes. We would suggest:

Ex 6



in which it cannot but be admitted that the more modern system is an enormous gain. On the other hand we fail to see that the modern system has any advantage to show over the old plan of plain toeing in such a passage as this—from the Finale Mendelssohn's Second Sonata—or in a similar passage employing the long pedal keys only. We show a modern method, the older and superior one of alternate toeing we do not think it necessary to exemplify.

Ex 7



Here, however, we are drifting into matters of opinion rather than matters of actual fact. And of the former, as the Latin tag has it, *De gustibus non est disputandum*. One thing the young organist will have to remember and that is that the heel has at last come into its kingdom. It is wise in reading the signs of the times it will not be long before he discovers that that kingdom is likely to be permanent and will exhibit a tendency to increase rather than to diminish. It would be well, therefore, to get acquainted with this new power in the quickest possible time.

General Principles of Registration

By Helen Oliphant Bates

In the accompaniment of voices diapason tone should predominate because it blends with and supports the voices and may be used for some time without fear of monotony. Diapason pipes, especially the stop ones, produce a tone that is lacking in upper partials. For this reason they sound better in combination with other stops which help to counteract this deficiency. Because of their clear and fundamental quality they are valuable for hymns, which are generally announced on the swell manual and then played on the great when the congregation sings.

For passages of quiet character the soft flute stops of the swell and choir will be sufficient. When more volume and brightness are required the swell reeds are added. The great reeds are used only for trumpet effects and fortissimo parts. Reeds should be used sparingly because they soon come tiresome.

The string tone stops brighten the choir and are effective alone and in combination. They do not give as much support to voices as diapason stops. It is advisable to combine them with other stops, not only because this will make them blend better with the voices, but because it will help to quicken their naturally slow speech. They should be used judiciously because they soon become monotonous.

Compound and mutation stops reinforce the upper partials of foundation stops.

brilliance to the tone. All fancy stops should be used with great care, in order to avoid a cheap style of playing. Stops of eight foot pitch should form the basis of all accompaniment. Four foot stops may be added to a suitable foundation of eight foot stops, provided the voices are sufficiently brilliant. They will bring a dragging congregation back to tempo or up to pitch when the tone is flat. When combining four foot and eight foot stops it is more interesting to select stops of different color than it would be to choose the same quality of tone. Four foot stops played an octave lower provide many contrasts to the eight foot stops. .. The sixteen foot stops on the manuals taken the tone and add weight and dignity. They are seldom used on the great. In the swell they can be added when fullness and body are desired, as in accompanying a large chorus. Sixteen foot flue combined with eight foot flue tone will help to keep the pitch when the tenor is to sing sharp. Sixteen foot stops

played an octave higher are effective for variety.

Just as eight foot tone forms the basis of the manual registration, so sixteen foot tone forms the basis for the pedal. Eight foot stops on the pedal add firmness and distinctness to the sixteen foot tone and prevent that big gap between manuals and pedals which would result if only sixteen foot tone were used. The deep reed notes of the pedals assist in giving that effect of grandeur characteristic of large organs.

Stops should be added or taken off at the beginning of phrases or sections. When for special effects they are added in the course of a phrase it should be upon an accented beat. Changes of registration should never be made when to do so would cause a break in the rhythmic flow of the piece. Such breaks make a piece sound fragmentary and disconnected. It is better to execute organ music smoothly with few chances than to disturb the movement for the sake of pushing buttons and pulling stops.

The Crescendo Pedal

By Helen Oliphant Bates

WHAT a wonderful piece of mechanism the crescendo pedal! It will bring on the speaking stops, with a few exceptions, and some of the couplers, beginning with the softest stop not already on, and ending one at a time in progressive order until the full resources of the instrument are in use. Close it, and they will be taken in reverse order until everything that has been added has been released. Instead of opening the crescendo slowly, bringing on the stop at a time, it may be done quickly, sliding into action the full organ immediately; and instead of spreading the crescendo over several pages, it may be made in a fraction of a beat.

The crescendo pedal also facilitates changes to lighter combinations and diminuendos which are not preceded by crescendos. For example, if the first section of a piece is forte, and the second piano, prepare the organ for the soft or second part, and open the crescendo to forte for the louder part. When the second division is reached, close the crescendo and the soft combination will be ready. If the first part is to be reduced gradually, all that is necessary is to close the crescendo pedal slowly. This method of registration requires forethought, because, when stops are drawn, they cannot be removed with the crescendo pedal, and therefore it is essential to know at the outset the finest quality that will be needed until rests or pauses permit the hands to make changes.

As the crescendo pedal brings on stops in a set order, specific combinations cannot always be obtained. If, for example, the stopped diapason alone is drawn, the tone cannot be added without all the soft stops which are brought on first. By combining individual stops and composition pedals and pistons with the crescendo pedal, the possibilities are greatly increased.

Another use of the crescendo pedal, which should, however, be employed sparingly, is to produce accents. Immediately preceding the accented note, partly open the crescendo pedal and close it the instant the note is struck. Satisfactory results can be obtained only at the beginning of a phrase or such other places where the hands can be removed from the keyboard while the crescendo is being opened.

On some organs it is not practical to use

the crescendo when playing on the swell manual, because the great to pedal coupler is brought on at the outset, and, if the pedals are in use, they become too prominent. When such organs do not contain a great to pedal reversible, a slight movement of the crescendo pedal will prove an acceptable substitute.

As the crescendo pedal does not affect the swell pedal, it is necessary to operate the latter in connection with the former. On first thought it would seem that the swell pedal should only be opened on the crescendo and closed on the diminuendo. But on further consideration it is evident that both opening and closing the swell pedal on the crescendo and both closing and opening it on the diminuendo produces the most satisfactory results. Whenever the addition of a single stop makes a noticeable difference in the volume of tone, the swell pedal should be opened just before the stop is brought on and closed as soon as the new color is gained. In the diminuendo, when the removal of one stop causes a gap, the swell pedal should be closed just before the stop is taken off, and opened immediately after.

But along with this momentary opening and closing of the swell pedal is the steady and gradual opening which will generally be completed by about the middle or last part of the crescendo, to remain until the diminuendo is begun. The same is true with regard to the closing of the swell pedal in the diminuendo. Care should be exercised not to get the swell pedal entirely closed too soon. In fact, if the final portion of the swell pedal is closed on the last note of the diminuendo, the dying-away effect will be most realistic.

Concentration, an important element in practice, is particularly essential in the study of the crescendo pedal, because without it one cannot be cognizant of the stops which have been called into action and those which have not. As the crescendo pedal is easy to manipulate, as well as being effective, the danger of employing it too frequently is great. It cannot be denied that many good and legitimate results can be thus obtained; but, if you would have your playing interesting, you must study and take advantage of each and every resource of the organ, in order to gain that variety which is such an essential factor in all true art.

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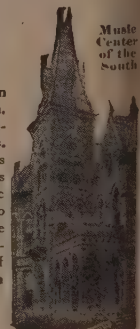
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Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

QUESTION. I have completed the eighth grade of Matthews' Course while continuing my piano studies. Would I like to take up pipe organ, possible to learn pipe organ with a teacher? If so, what different exercises would you suggest? I live out in the country, and it is practically impossible for me to go to R— for lessons, where I know there are some organ teachers.

ANSWER.—It is, of course, advisable to work under the guidance of a good teacher; but if it is out of the question, you may, by directing attention to your work, gain a certain amount of proficiency on the organ without a teacher. Perhaps it might be possible for you to go to a teacher in your nearest city every month or two for coaching and answers to whether you are working along proper lines.

Editor would suggest that you secure a copy of a modern edition of *The Organ*, by J. S. Bach, and practice as follows:

The exercises for finding the pedals by looking at the feet.

The pedal exercises for flexibility, and becoming familiar with intervals.

The pedal exercises for passing one foot of the other, scale passages and other exercises.

The pedal exercises for use of heel and toe.

Simultaneously with the pedal practice, practice exercises for two hands—on two manuals—using stops of contrasting colors—such as the string stops (8 feet) on one manual and the flute stop (8 feet) on the other manual.

Practice exercises for substituting one finger or set of fingers for another finger or set of fingers while holding single notes or chords.

Practice exercises for left hand and feet together—right hand and feet—to gain independence between hands and feet.

Practice exercises in trio form for both hands and feet (for two manuals and pedals). When all these exercises have been mastered, you may find work may be found in Carl's *Master Exercises for the Organ* and Nilsen's *Pedal Exercises*. While working along these lines you should also study *Eight Little Preludes and Fugues for the Organ*, by J. Sebastian Bach, and easy pieces for the organ—such as appear in *The Etude* from time to time, and the following:

Pieces for the Organ, William Faulkes.

Organ, H. Alexander Matthews.

Organ, H. Alexander Matthews.

Organ, from the South, James R. Gillette.

Moonlight (Chimes), Ralph Kinder.

Chimes, William Faulkes.

acquiring a foundation for organ playing, that a good legato is secured, this to be achieved by non-legato and other touches. Care must be taken in the playing of staccato notes on the organ, that the notes or chords are not so short as to make them have an airy, detached quality. Chords may be played in such a way that dignity is lost by effect trivial. This may be avoided by using the chords a trifle longer, with the effect of break between them of less duration. Care must be taken also to avoid a red effect caused by the use of a legato causes one note to overlap another.

Books that might be read with interest are a help are:

Organ Playing, Its Technique and Expression, Hull.

Primer of Organ Registration, Nevin.

Organ Stops and Their Artistic Registration, Audsley.

Organ and Its Position in Musical Art, Ham.

Organ Accompaniment, Richards.

Will you kindly give some information reference to suitable organ music for the services of the Catholic Church? Please recommend some good book of opening voluntaries and music suitable at Holy Communion, and opening voluntaries for Festival occasions.

There are many organ books that contain numbers that may be used as opening voluntaries and at Holy Communion. Many of these collections, of course, contain numbers that may not be useful for your purpose, only those found suitable need be used.

ing voluntaries, except on Festival occasions, should be of a quiet meditative character, the music at Holy Communion should be of this type. For opening voluntaries on Festival occasions a more brilliant composition is suitable, and music of postlude type may be used. The following list of books will be found to contain numbers useful for the purposes you name:

Forty Offertories, Rogers.

Church Organist, Parkhurst.

Organ Transcriptions, Mansfield.

Organists Offering for Church and Recital, etc.

Organ Player, Orem.

Organ Repertoire, Orem.

Forty Organ Pieces, Young.

The last-named book is specified for use in Protestant Science Churches, but the character of the compositions makes it available for use in Catholic Churches.

In addition to this list there are numerous books and many individual pieces by the well-known Catholic organists of France, that may be used, such as the Compositions of such men as Gounod, Gullmunt, Vierne, Bonnet, Marcel, and others.

Q. Would you kindly tell me in "The Etude" if in singing hymns by choirs, should notice be taken of the commas, semi-colons, and other punctuations, at ends of lines, or when the music ends the line with three beats, leaving the next line to start with one odd beat, should strict time be kept? In some hymns it would appear to spoil the meaning of the context, if strict time is kept.—A. S.

A. Except in the singing of Chorales (where the last note of the line is frequently lengthened by a pause) hymns should be sung in strict time—but the time necessary for a stop or "breath" should be taken from the last note of the phrase, by not holding it quite its designated length. If the note is held for its full time, the subsequent stop or breath will delay the entry of the new line, which should not occur. Usually a breath may be taken at the end of a line—but sometimes the sentence is improperly broken by doing so, in which case it is desirable, if possible, to take the breath at some more appropriate place and carry the phrase over without a stop. It is no doubt true that at times strict time may spoil the context, but set rhythms bring this about at times. It is for this reason that the freedom of plain song is sometimes preferred.

Q. I am a pianist—have played pictures for years. Studied organ one year with a in a sanatorium. Can I study the organ in good teacher, using "Stainer's"—practiced on a four-manual organ. I took sick and am now any way lying in bed, by reading books? Can you suggest anything that will help me when I do get back to the organ? Can you suggest a good harmony course that I could take by mail, and do you think it would help me on the organ?

A. Would suggest your reading works pertaining to the organ—from which you might gain much information that will be of use to you on your recovery and return to the instrument. The following might be of interest to you:

Organ Playing, Its Technique and Expression.....Hull

Musical Accompaniment of Moving Pictures.....Lang and West

Organ Stops and Their Artistic Registration.....Audsley

A harmony course should be of much value to you. Such a course may be obtained from the following:

Alfred Wooley, Mus. Doc., 171 Cleveland Ave., Buffalo, N. Y.

University Extension Conservatory, Langley Ave. and 41st St., Chicago, Ill.

F. E. Keim, 2545 Cooper Ave., Brooklyn, N. Y.

Nomenclature of the Pitch of Respective Octaves

Q. How are notes named in order to show the particular octave in which they occur? They seem to me to have a different set of names when applied to notes on the organ.—Choirmaster, Flint, Mich.

A. The method usually adopted of showing the particular octaves with names and pitch of notes:

Ex. 1

Great Octave Small Octave

C D E F G A B c d e f g a b

Once Accented Octave Twice Accented Octave

c' d' e' f' g' a' b c'' d'' e'' f'' g'' a'' b'' etc.

Notes in the octave next below the great octave are shown by the use of larger capitals C, D, and so forth. Those above the twice accented 8ve c'', d'', and so forth. But the pitch of organ pipes is still named after the old method:

Ex. 2

CCC CC 4ft. C

or 16ft., or 3Cs 8ft. C, Double C Tenor C

2ft. C 1ft. C C in alt

Middle C Treble C 6 inches C

The 8ve below CCC is CCC; that above C in alt, C in altissima.

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Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.
Elizabeth Reed Barlow, 817 Central Ave., Winter Haven, Florida, Normal Classes;—June 1st—Tampa, Fla.; July 1st—Asheville, N. C.
Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 6th St., Portland, Oregon—Normal Classes.
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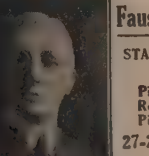
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TO THE ETUDE:

My daughter and I were invited to the birthday party of Janet Morrison. The young people played games and danced and had a jolly time.

When this sort of amusement grew rather tiresome, a gentleman in the crowd said to Janet, "Please, Miss, will you play a few selections on the piano? All of us would love to hear you play."

Janet, pausing a moment, said, "Oh! I cannot play anything."

"Oh, yes," said the young gentleman, "I know you can."

The girls, too, began asking, and still Janet hesitated. Finally the crowd insisted and began coaxing until the situation became very embarrassing. Then someone in the crowd suggested that my daughter play.

Without being asked the second time she stepped to the piano and played three beautiful selections from memory, whilst listening ears enjoyed every moment. How nice it was not to be coaxed until people give up asking.

After these selections the jolly crowd gathered around the piano and sang a lot of high school songs, while Patricia played. My daughter's music teacher always taught her not to be coaxed and begged to play, either at home or any place where she might be asked; and this, I think, is an item of interest a teacher should take in his pupil.

I had another interesting experience with my daughter when she started to take music lessons at the age of ten. We were walking by the home of her teacher who was playing a difficult selection on the piano. She stopped and said, "Mother, I wish I could play like Miss Blank."

I replied, "You can, dear; as you are getting along so fine under Miss Blank's instructions, and it takes courage, time and practice." Just then the thought came to me: When a teacher sits down to play during her spare moments, if she would imagine that some of her pupils might be listening, in some way there would be an inspiration there that a pupil would grasp and some day use advantageously. I have heard some teachers play about one-third of a piece and then hurriedly turn to another. This seems very impracticable, and no one would care to stop and listen.

LUCILLE BATES.

Self-Study at Home

TO THE ETUDE:

When I had reached about the fourth grade my teacher became ill, and gave up her work for over a year. It was during this time that I decided to study alone, and have kept at it persistently, never allowing a day to pass without a little practice, if only to go over my scales and arpeggios. I am sure my technique and ease in playing have improved one hundred per cent.

It has been during this time that THE ETUDE has become so indispensable to me. The various helpful articles and suggestions all serve to take the place of a teacher; and when I opened the number containing the wonderful lesson on "The Harmonious Blacksmith," by Mark Hambourg, I was simply over-joyed. It is all explained in such a simple and understandable way that the wayfaring "girl," though a fool, cannot err therein.

When passing through our town last winter Mr. Hambourg gave a concert. His wonderful playing has been an inspiration to me ever since; and I have read with keener interest some of his articles in back numbers of THE ETUDE. That same quality of clearness seems to pervade them all. I am now hoping that the other lessons you have promised during the year, by eminent pianists, may be within my grade and be explained as well as this one.

With best wishes for future success,

MYRTLE BERNICE FOSTER.

The Piano-Accordion

TO THE ETUDE:

I am a subscriber to your magazine, THE ETUDE, and will be nineteen years of age in July. I play, and am studying the piano-accordion. Please do not let that name, "piano-accordion," suggest a toy or a mere jazz instrument. The best of music can be played on it. Also one can play in any key.

The right side, or treble, is the piano keyboard. It has a range from the first F below middle C to the A (inclusive) in the third octave above middle C; a little over three octaves, or about the same as a violin. The modern accordion has a double set of reeds with a switch, which is the same as a keyboard twice as large. The reeds are metal. There are no strings to get out of tune.

The left side, or bass, has one hundred and twenty keys, or buttons. Some have less, but that is really insufficient. Some have one hundred and forty, but that is not at all necessary. A base of one hundred and twenty keys has forty single notes, and eighty chords; major, minor and others. I mean that a chord of four notes is had by pressing one key. The bass side is at all times out of sight of the player. A lot of complicated stuff, not worth while, you think? Not at all. Compare it to a typewriter. A good typist never has to watch his or her keys. (The accordion bass keyboard consists of many buttons, looking similar to a typewriter.) Of course, there is a system to it.

Now, for expression. All of the expression is controlled by the bellows. It can be played as softly as a violin; and, although I have never tested them side by side, I venture to say it can be played louder than a strong man at the piano. Certainly there is more volume. One can swell a note—I mean "p" <ff <p"—without breaking it or rolling, as it is necessary to do on the piano; this by varying the pressure on the bellows. Then there are many tremolo effects besides the natural reed tremolo. They can be produced by vibrating the right hand (fingers on the keys), which in turn vibrates the bellows, to produce the effects.

The modern "piano" accordion is very different from the old kind that the name "accordion" suggests. As you can easily find, the majority of the public who have ever heard it, like it. It is a high-class instrument. All the fine overtures and other classics can be played on it. Some musicians say it is not high-class. Either they have not heard it, or have only heard a few simple jazz pieces from it, and do not understand it; or, possibly they are jealous because so much music can be produced from it. Those who feel that way talk against the accordion and help retard the progress of the popularity of it. It is not merely a toy or a plain jazz instrument. The possibilities of it are unlimited. It is mainly a solo instrument, and produces the effect of an orchestra.

If you think it worth while, listen to some phonograph records of Pietro Delio, who is known as the world's greatest piano-accordionist. If you have a representative in New York, or can get in touch with Pietro in some way, to get first-hand information, it would be appreciated by thousands of accordionists throughout the United States to be able to get help and information concerning the instrument from THE ETUDE.

The reason the instrument is not well known is that there are very few good players, and that is because there are very few capable teachers.

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* * *

AN IRISHMAN, watching a parade, said to his friend, and pointing to the bass drum, "That's the instrument I can play." "Like fun you can," responded his friend. "Sure I can," said the first one. "How could I miss it?"—Blue Notes.

* * *

The Scotch of It

"THE verra best music I ever heard whateffer," remarked one of the pipers at a Bobby Burns night, "was doon at Jamie MacLaughlan's. There was 15 o' us in Jamie's wee back parlor, all playin' in different chunes. I thoct I was floatin' about in heaven."—Everybody's Magazine.

A MAN determined to begin in business as a touring theatrical manager. He knew nothing about the stage, but bought a musical comedy, engaged a company and started rehearsals. At the end of the first performance the conductor turned to him and said, "Well, what do you think of it, guv'nor?"

"It's all too loud," he replied. The conductor pointed to the score and told him it was marked "Forte." Whereupon the "guv'nor" replied, "Forty, is it? Well, make it thirty-five."

* * *

A PROFESSOR of music was asked to decide on the relative powers of two vocalists whose talents existed entirely in their own imagination.

After hearing them he said to one, "You are the worst singer I ever heard in my life!"

"Then," exclaimed the other, "I win!" "No," answered the professor, "you can't sing at all!"

BY FAR the greatest number of requests for information which come to the Violinist's ETUDE have to do with old violins which the owners consider very valuable on the strength of labels bearing the names of great violin makers, which they find pasted inside the violin, or branded on the outside. Many people who have heard that millions of these violins are only imitations, and usually of no great value, want to know how they can tell the imitation from the genuine. Not a few write that they have heard that the great makers each had a private secret mark which they put on their violins; and they wish to know what this mark is and where it is to be found on the violin. They never reflect that the imitator of a valuable violin would duplicate this private mark on the imitation violin. As a matter of fact there are very few instances of such marks having been used.

Imitations?

As with everything else in this world, there are imitations, and *imitations*, some good, some bad, and some indifferent. It requires a real expert, one who has had years of experience, to distinguish an imitation Cremona from the real article, in cases where the imitation has been made by a master workman who knew all the tricks of the trade and who could duplicate all the characteristics of the great maker whose work he was copying. Many of these imitation violins were made many years ago and consequently show signs of genuine age and genuine wear, thus making the detection of the fact that they are imitations all the more difficult.

To qualify as such an expert requires years of study and the opportunity of seeing and studying thousands of violins, new and old, genuine and imitation, and of all schools of violin making. Some of the people who want to know how to distinguish genuine violins by the old masters of violin making have never even seen a genuine Stradivarius violin, or violins made by the other great makers. How then can they hope to distinguish the true from the false? As well expect a jeweler who had never seen a real diamond to set up as a judge of diamonds.

While it is one thing to learn to distinguish imitations of violins where the workmanship is of the highest artistic excellence, it is not so difficult to distinguish comparatively crude imitations and workmanship of the "factory fiddle" order, even although the violins contain labels of the great makers. Makers of fiddles of this type in Germany, Austria and France, who turn out violins by the thousand, put labels of the great makers in their violins, less from any intention to deceive the purchasers than because it has become an established custom of the trade, and used by way of trade mark.

Easy Identification Marks

A few of the things, by which the most palpable imitations can be recognized by the ordinary violin student, will no doubt interest our readers. For instance many violin owners send copies of Strad labels which they find in their violins.

The staining and varnishing can be made to help very much in giving an old look to the violin. The stain is left lighter in color on portions of the violin subject to wear, giving the impression that the varnish is worn in such places. The varnish is often slightly chipped in places, to give the idea of the violin having met with hard knocks; or the varnish will be rubbed in places to give the semblance of wear. It is really astonishing how a violin can be doctored up to make it look old.

As every violinist is expected to be a good judge of violins, the violin

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

Is It Genuine?

student should make a habit of examining every violin he comes across. It will not be long before he can learn to detect the imitation marks of age which are met with in many factory violins. He should also let no opportunity go by of examining genuine old violins by the masters of Cremona, and those of France, Germany, and other countries. In the larger cities, such as New York, Chicago, Boston and Philadelphia, the leading dealers have collections of genuine violins by the great makers, which occasionally may be inspected. Concert violinists will, as a rule, show their violins to students who go back to the artist's room, after the concert. Violin students who live in the smaller cities often find it difficult to get to see real Cremonas. Their only chance is to see the violins of traveling artists.

Factory Made or Genuine

There is as much difference in the appearance of a genuine Cremona and a common factory fiddle as between an oil painting by a master, and an ordinary chromo, or a cheap daub by a sign painter.

The main thing in learning to distinguish the true from the false is to see a great many violins of all kinds. Real experts have usually worked all their lives in repair shops of famous violin dealers, where great artists bring their violins to

be repaired. Such an expert acquires an instinct in judging violins, just as a bank teller who handles money all day long acquires a skill which instantly detects a counterfeit.

People who have only a slight knowledge of the violin are usually impressed by violins which are inlaid with mother of pearl or, with designs in wood; also violins which, instead of the conventional scroll, have heads of human beings, lions, griffins, angels, and so on. They get an idea that such violins are very rare and of great value. The very opposite is true. Occasionally great makers have indulged in "fancy work" of this description, but very rarely. Violins with this fancy inlaid work can often be bought for a few dollars wholesale. Work of this kind is rarely met with in either new or old violins of the better class. Good violinists and concert artists usually frown on ornamented violins and violins with carved heads instead of the conventional scroll. They prefer a violin like those which left the hand of Stradivarius at his best period.

The student will find much information on the great masters of violin making in the following works; "Old Violins and Their Makers," by Fleming; "Old Violins," by Haweis; and "The Violin, Its Famous Makers and Their Imitators," G. Hart. The latter is a work of great value, but rather expensive.

"Jazz is crude and superficial. It may have technical elements which are of interest to the musical craftsman. That is open to discussion. But it is far from a finished, cultivated art, which appeals to what is deepest in the hearts and minds of humanity."

—CESAR THOMPSON.

A Great Conductor with Great Violins



Leopold Stokowski (above), famous conductor of the Philadelphia Orchestra, is shown inspecting the collection of rare Italian instruments owned by Rodman Wanamaker. He is holding in his hand the "Swan", the last violin made by the master Stradivarius in 1737, the year of his death. This instrument cost Mr. Wanamaker \$55,000; and the collection in the photo is valued at \$250,000. Besides the "Swan" there are three other Stradivari, a Montaguana, a Goffiller and a Guadagnini viola. There are also two cellos, a Ruger and a Teochler. Members of Mr. Stokowski's orchestra demonstrated the tones of these rare instruments for the conductor.

Score-Reading

By A. S. Garbett

ANY student of music interested in cross word puzzles ought to find an equal amount of interest in reading orchestra scores. He has not done so already. Every musician sooner or later wants to know something about the orchestra and its music, and the most thorough way of doing this is to read a book on instrumentation, such as the excellent one by Frederick Corns, and then to follow it up by studying the orchestral works of the masters in "Music Scores," such as are so readily available nowadays.

But, alas! At the very outset the student finds himself up against the problem of reading in at least four different clefs and at the same time mentally transposing the horns, trumpets and clarinets into the right key. Here, for instance, is the opening chord for wind instruments from an overture to the "Barber of Bagdad," Cornelius, as it appears in print:

Ex. 1

Fagotti
(Bassoons)

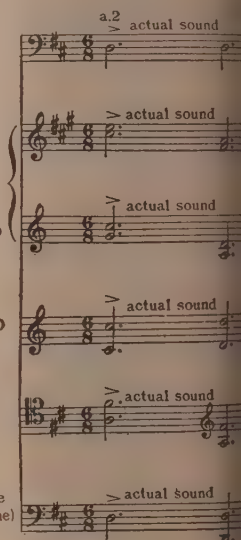
1st & 2nd
Horns in F

3rd & 4th in D

Trompeten in D
(Trumpets)

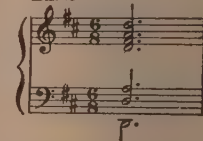
1st & 2d Tenor
Posaune
(Trombones)

Bass Posaune
(Bass Trombone)
Tuba (Tuba)



In the above chord the clarinets are playing; but if they were they would be scored in "A" and would need transposition down a minor third. Also the strings are omitted, to save space, though the violins offer the additional problem of the alto clef. Yet, even so, there are difficulties enough for the beginner. The actual notes involved in the above musical cross-word puzzle are simply these:

Ex. 2



The best way to study a score is while the orchestra is playing; and now that we have a machine that reproduces the actual sounds, this is easy. The advantage of the talking machine is that passages can be played over repeatedly until the instrumental effects are thoroughly mastered. Doubtless in the near future every conservatory will conduct score-reading classes with the aid of these instruments and miniature scores.

"I do not attach so much importance to the age of a violin, but rather look to the ability of the maker as exhibited in the instrument. If age were a great test of merit, then the violins made by the Amati, Maggini and others would be better than those made by Stradivarius and Guarneri."—Eduard Remenyi.

Management of the Orchestra

By Dr. Perry Dickie

(Continued from Last Month)

drilling and coaching—in groups or at times other than at the rehearsal—absolute necessity to any amateur orchestra in which the members have any pretensions above mediocrity.

First and foremost in all cases where there are several first violins—no matter how well they may be able to play as individuals—they must undergo a certain amount of drilling so that they will play together as we hear in our first class symphony orchestras. In order to accomplish a uniform bowing should be exacted, and this should be marked on the music. The fingering should be strictly required and the fingering done by a good violinist. The result of a neglect of uniformity in fingering could be easily imagined, in the case of passages playable in several ways, if each one followed his own ideas, and necessarily there would be a lack of unanimity that would be perceptible at once and possibly mar the rendition of the passages.

Drilling in Groups

In the drilling of the violins in groups, in the technical as well as their parts in the pieces they are learning, should be done frequently if good results are desired. The line of work laid out we advise the following: Attack, sustained notes, slurred notes, staccato, accents, phrasing, nuances, crescendo, diminuendo, piano and double stops. All must be gone over until they can be played with fluency and, above all with good tone and perfectly true intonation. Second violins are already employed in the organization, unless it is an exception to the general rule, they will be poor and the conductor, if a musician, they will be a veritable thorn in the flesh. If for any reason they must be retained—usually a special matter—some efforts must be made to improve them if it is possible to do so. Second violinists will need the most drilling and coaching that we have ever specified for the violins in general, and that they will need an extra amount of attention in double stops which pre-empt largely in their orchestral parts. They will be found to be invariably their special weak point and which is so frequently heard as a discord in the playing of the orchestra.

Uninteresting Second Violin Parts

One of the reasons of all this trouble is that it is hard to understand when we but realize that in all but classical and modern music of a high class the second violin parts are most uninteresting and decidedly monotonous to say the least. Hence, good second violinists do not care to play them. Usually we cannot blame them for "boring" at them. In the case of a professional who is paid for playing second violin it is an entirely different matter; for one who does this in the expectation of getting any pleasure out of it, we can see where it is coming from.

The conductor possesses—as we would expect it a bowing acquaintance at least with the instruments of the orchestra—and which is more likely to be the case if he is a pianist or organist—he can personally attend to all the drilling and coaching that is required, and which he can expect to be derived from the very beginning and throughout the whole life of the orchestra. It is if he desires correct renditions of the parts and the proper interpretation of the compositions, which latter is often entirely ignored and the renditions savors rather of the character of the organ than anything else.

There seems to be a lack of the proper organization that perceptible orchestral ef-

fects are not only intended to be heard but are most effective when given prominence as they are intended for this purpose. Especially do we find this to be the case with the 'cello, even in its solos and obbligatos, where in many cases the players on these instruments are seen going through all the motions of playing on them but not a sound is heard from them. An exemplification of the old adage of children being seen but not heard. The same trouble we find to be the case although to not quite as great extent with the clarinet.

It is, however, a fact that in these same orchestras where the monotony of tone prevails as far as hearing these parts, one has no fault to find in the double bass or drum which are at all times in evidence.

However we would say regarding this that while a happy medium is at all times the best, as the parts for the 'cello and clarinet are usually melodious and interesting, we would prefer rather to hear them too prominent than not at all or even too weak.

When brass instruments are already in the orchestra—which however we do not advise—their chief fault will be usually a poor intonation, playing out of tune with the orchestra and often with each other, and especially so with those playing the middle parts. If these faults cannot be corrected the players should cease to be members of the organization. However, we have found that a great help in preventing the instruments from changing their pitch, when not in use during rests, is an occasional breathing through them to keep them at an even temperature.

Special Attention to Wood Wind

The wood wind—flutes and clarinets—should receive attention; and, as the clarinet is the most important of these and absolutely necessary for the rendition of orchestral music, it should be the especial aim of the conductor that it be at its best.

A clarinetist who has not had the opportunity to hear his instrument played as it is in our symphony orchestras cannot realize what delightful tones can be obtained from it in the hands of virtuosos as these players are. In lieu of this, however, a very satisfactory idea can be obtained as to what to aim for by the use of phonographic records of clarinet solos, of which several excellent ones have been made and which, if used as studies and followed closely, would prove valuable educational factors for the musician who is trying to get the best from his instrument.

Those of us who have had any experience, even in listening to this instrument, know that the clarinet when well played is one of the most beautiful of instruments; but, in the hands of one who cannot play, it is capable of producing the most fiendish of noises.

In a large number of amateur orchestras are to be found saxophones; however, as there are no parts written for them, in orchestral music of the better class, they are used as substitutes for other instruments the tone qualities of which they in no way resemble as they are very essentially themselves and nothing else. They are also employed for doubling with other parts; but in this case it is very like the case in the Scriptures of the "lion lying down with the lamb" only here the lion (saxophone) arises and the lamb (the other parts) is entirely swallowed up and unheard.

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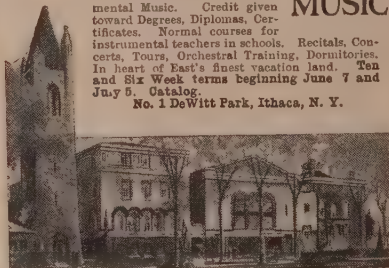
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Genuineness of Violins.

M. J. It is quite impossible to say whether
your violins are genuine without seeing them,
since there are millions of violins containing
labels exactly like those you send. All but a
very small fraction of these violins are imita-
tions. You will have to show your violins to
an expert.

Professional Courtesy.

O. B. H.—Where a pupil is under instruc-
tion I make it a rule not to try to mix in
and interfere with the work of the teacher, by
trying to map out a course. Besides, I cannot
possibly tell you what is best for the pupil
without hearing him play. No good teacher
uses the same beaten track with all pupils,
because every pupil differs.

Value of Maggini.

F. E. H.—A genuine Maggini, in good con-
dition, would be worth several thousand dol-
lars, but there is hardly more than one chance
in a hundred thousand that your violin is
genuine. As there are no experts in the town
where you live, your only course would be to
ship your violin for examination to a leading
dealer in old violins in one of the large cities.
This would involve trouble and expense, but
you would have to take the risk of being disap-
pointed. No one can tell you if your violin
is genuine without seeing it.

Callused Fingers.

A. E. J.—Your letter does not state the
exact nature of your callus trouble. However,
if the callused places on your fingers are too
thick, and interfere with proper fingering, you
might try the advice of a leading New York
City physician in treating calluses. Soak the
callused parts in very warm water for ten or
fifteen minutes in the evening, and then apply
warm linsed oil. Leave the oil on all night
and in the morning scrape the calluses with
a knife.

A Buchstetter.

W. H. T.—The translation of the label in
your violin would be as follows: "Gabriel
David Buchstetter, Stadthof, near Ratisbon,
String Instrument, and violin maker. Year
1752. No. 26." Buchstetter was a German
maker; and, while he can hardly be classed
among the famous violin makers, he made
some good instruments. Stadthof is a town
near Ratisbon, a city in Germany.

Playing Harmonics.

M. F.—The chances are that if you cannot
execute difficult compositions, and harmonics
on your violin, which you say cost \$100, you
could not execute them on a more expensive
violin. It is quite true that harmonics come
out better on a very fine instrument, but, at
the same time, they can be made reasonably
well on a lower priced instrument. Without
hearing you play and examining your violin, it
is only guess-work for me to try to locate the
trouble. Possibly your violin is out of adjust-
ment, or in need of repairs. Would advise you
to ship it to some good violin maker to be put
in order. It may be, also, that you have not
had a sufficiently thorough course of instruc-
tion in violin technique to fit you for playing
compositions by Paganini and Sarasate, which
you say you are working on. These works re-
quire a very advanced technique. It also takes
much study and great talent to play harmonics
well, especially in the case of artificial har-
monics.

Gabrielli.

R. C. H.—Gabrielli was a Florentine violin
maker of some note, and his violins would be
easily worth the sum you name. However,
the label states that the violin is only a copy
of the Italian maker and made by a German
violin maker of no special note. It is impos-
sible to give you any idea of the value of the
violin without seeing it. It may be a cheap
German factory fiddle, or it may be a well-
made copy worth the sum you name. No one
can tell you without seeing it.

Another Imitation.

W. W.—Your violin is evidently an imita-
tion Stradivarius, as the label bears the word
"Germany." Original Strads. were made in
Italy. The chances are that the violin is a
factory fiddle, made for export by German
manufacturers, and of no great value; but I
could not say without seeing the violin.

Selling Violin.

J. B.—I would suggest that the first thing
to do, as a help to selling your violin, would
be to obtain a certificate from some well-known
violin expert that the violin is genuine. Other-
wise it would be very difficult to sell it. There
is a great demand for genuine Strads., and al-
most any firm of dealers in old violins would
buy it, or find a customer for it, if it is genu-
ine.

Velocity Study.

W. F. Van O.—To learn to play velocity
passages like those in sixteenth notes which
you send, I know of nothing so effective as
practicing them with the metronome. In this
manner you are sure to get them with absolute
equality, that is, if you follow the beats of
the metronome faithfully. Set the metronome
at a very moderate tempo at first, so that it is
easy for you to play the notes at the indicated
speed. As you gradually gain facility from
day to day, you can set the tempo faster, until
you are able to play the passages at the re-
quired speed. 2—If you are ready for them,
I know of no studies better than the Kreutzer
Etudes, which you say you are studying.

Strad. Labels.

T. C.—There are millions of violins con-
taining Strad. labels like you send. You would
have to send your violin to an expert in order
to tell whether it is a real Strad. or not, but
as the chances are so overwhelmingly in favor
of the violin being only a copy, you would no
doubt go to useless trouble and expense in so
doing.

Light or Heavy Bow.

A. E.—You have probably misunderstood
the violin teachers you write about, some of
whom you say advise always bowing lightly,
and some heavily. In playing very softly you
naturally have to bow very lightly, while in
playing loud tones more pressure is applied.
Beginners invariably bow too heavily, letting
the whole weight of the arm press down on
the string. At the beginning the bowing
should be very light until the student learns
to apply pressure without stiffening the wrist
and elbow joints, which produces a rough,
scratchy tone. 2—I naturally cannot estimate
the talent of an individual I do not know and
have never heard play. However, according
to your history of your friend's musical studies
and success in professional work, I should
think she would make no mistake in keeping
on with her musical activity.

A Stainer.

E. M. J.—According to the label in your
violin, it was made by Jacob Stainer, at Ab-
sam, near Innsbruck, in 1710; but there is not
one chance in many thousands that this is true.
There are great numbers of imitation Stainers
about. It is impossible to tell you anything
of the value of your violin without seeing it.

Stringing the Violin.

L. G.—In stringing your violin it would be
best to use only the E of steel, with the little
patent tuner which is in such universal use.
All orchestra violinists, and most of the con-
cert violinists, now use the steel E string.
Its use will not harm your violin, especially if
you use the string which has the little sliding
pad of silk which fits over the notch in the
bridge. Concert violinists, many of them, use
the steel E on their Cremona violins worth
many thousands of dollars.

G Out of Tune.

H. W. S.—If your G string has become thor-
oughly stretched, and still will not stay in
tune to a reasonable extent, three things
might be the cause of the trouble: your peg
may not fit exactly; the string may not be put
on properly; or in playing you allow your
chin or jaw to press on the tail-piece, which
alters the tone of the string. 2—To remedy
the trouble you have with your fingers slip-
ping up the stick of the bow towards the mid-
dle, you might slip a piece of thin rubber hose
two or three inches long, on the stick where
the hand holds the bow in playing. You can
get rubber grips to put on the stick at the
music store.

Helps for Beginners.

H. G.—There is a series of five miniatures
for violin and piano (Theo. Presser Co.), by
Frederic A. Franklin, the violin parts of which
are entirely on the open strings. These can
be used to advantage in the very first few
weeks of violin study. The melodies are car-
ried by the piano; the compositions as a whole
make a very pleasing effect and are a wonder-
ful incentive to the young player.

Buying a Violin.

J. P. W.—It would be of no use for me to
send you lists of makers, and prices, as you
can get these from violin dealers. Besides, I
could not recommend any violin, no matter
who the maker was, without seeing it, as the
quality of violins by the same maker differ
so much. Get catalogs and price lists from
various dealers in old violins; and have them
send you a selection of violins at about your
price, to choose from. It would hardly pay
you to bother with European dealers, unless
you could go to Europe and pick the violin
out. It would be endless bother (owing to
the customs regulations) to have a violin
sent from Europe on approval; and if you
should buy without seeing the violin, you
would have to arrange to import it, and pay
the duty, and then it might not suit you after
all. Better stick to the American violin
dealers.

Shall I Study Violin?

G. H.—I should want to know your son
personally and have him for a pupil for a few
months before I could feel justified in advising
him to take up violin playing for a profession.
A really competent violinist is usually sure
of a fair income; but the chances of making
large sums do not begin to compare with
business or with the professions of law and
medicine. No one should become a profes-
sional violinist unless his love for the work
is so great that he feels he could not be sat-
isfied in any other profession. The only way
is for you to send your son to a conservatory
in one of the large cities for a few months.
He can tell at the end of that time whether
he likes the musical life; and his teachers
and the friends he makes can tell him if he
has sufficient talent to make it worth while to
go on.

Widhalm.

C. A. B.—Leopold Widhalm, Nuremberg,
1765-1788, made some excellent violins, some
of which are of considerable value. He imitated
the violins of Stainer with great success. It
is impossible to value a violin without seeing
it.

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Musical Traditions

By Robert Price

THE need of musical traditions in our small communities is becoming each year more apparent. Frontier life and mushroom-like growth, which are comparatively recent history in many sections, have not been favorable to the establishment of perennial musical interests. Consequently this lack is one of the chief faults which distinguish American music life from that of the Old World.

Everywhere in Europe one finds musical traditions. Often they date back into the twilight of the Middle Ages. In England and Wales practically every town has a choral society or two which meet every week to rehearse and prepare for several public concerts a year. Often the repertoire of these local organizations is nothing short of staggering. Only last year the author's native community in south England celebrated its 204th Choir Festival, with a program consisting of Mendelssohn's "Elijah," Handel's "Messiah," Elgar's "Dream of Gerontius," Rossini's "Stabat Mater," Brahms' "Requiem" and Bach's "B Minor Mass," along with sev-

eral minor works. Such a program is astonishing to the average American, particularly when it is noted that most of the singers were local persons who had never had any training outside of the three church choirs participating in the festival.

We are making some progress along this line, however. College towns and the larger cities are paving the way to a new era. A small town in central Ohio gave its 16th annual performance of Handel's "Messiah" last year, and there are other encouraging developments here and there. But everywhere there are limitless possibilities going constantly unnoticed.

Music teachers and choir leaders have great opportunities ahead of them in this field. What achievement can be more worthy than the placing of a festival or oratorio or concert on the community calendar as a looked-forward-to annual event, or the founding of an instrumental or choral club that will last down through the years? Small town musicians will accomplish their noblest work in the establishment of musical traditions.

Kisses and Cash

By Merritt G. Watson

MUSICIANS and music teachers are reported to live on "praise." Praise is a fine thing, but it will not pay board bills. The music worker should be substantially and richly rewarded for what he has to give to the world.

Papa Mozart said, when he was touring with his marvelous son, "If the kisses bestowed upon Wolfgang could be transformed into good Louis d'Or we should have nothing to grumble at. The misfor-

tune is that the hotel keepers have no desire to be paid in kisses." Later, he said, "We have swords, laces, mantillas, snuff boxes, gold cases, sufficient to furnish a shop; but as for money it is a scarce article, and I am positively poor."

Honor your teacher and your organist, but see to it that they are abundantly and richly rewarded, that their splendid work for the happiness of man and the betterment of the world may continue without the hampering pinch of small means.

Who Created the Sonata?

HISTORIANS have not agreed as to just who should have the credit of creating the sonata. Dr. Burney gave this honor to Turini, the organist of the Cathedral of Brescia, about 1634. However, in 1611, Banchieri, of Venice, had already published two sonatas. Giovanni Gabrieli, organist of St. Mark's, of Venice, designated some of his compositions as *Sonate da Chiesa*, or Church Sonatas. These first sonatas were for several instruments in concert, as

two viols and a bass, or a violin, violone and organ.

It is certain, however, that the first harpsichord sonata was written by Johann Kuhnau, who preceded Bach at the St. Thomas Church of Leipzig. In an appendix to a collection of his compositions he placed this First Sonata, to which he referred in the preface: "I have added at the end a Sonata in B Flat which will please music lovers, for why should not such things be attempted on the clavier?"

"I give forth what is in me. When I think of the Divine Being, my heart is so full of joy that the notes fly off as from a spindle, and as I have a cheerful heart He will pardon me if I serve Him cheerfully."—Haydn.



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Lesson Day

By Russell Gilbert

1. Be sure of the day and the hour. Know just how long it will take you to get there. See that all your music is in your case the night before. Be sure to take the case along with you. You will need the music.

2. Strive to arrive ahead of time. This will give you a few moments to collect your thoughts and your breath before the lesson begins.

3. If something has delayed you, rather arrive late than rush and push to get there and arrive on time in a disturbed condition.

4. On the way to the lesson think of what you have done with your music since the last lesson. If there was anything that you did not understand, remember to ask about it.

5. A heavy meal eaten just before the lesson may give you indigestion. It will surely make your mind work slowly as

digestion takes the blood from your head.
6. Do not meet the teacher with a chain of your troubles upon your back. Meet him with a smile and he will back.

7. Do not make a question mark of yourself. Ask only questions essential to understanding of your work.

8. When you meet other pupils in reception room be polite but reserved. Do not treat them like brothers at the first meeting.

9. Never brag about your work or compositions you are studying. To whom you do so may hear you and smile at your conceit.

10. Refrain from telling the other about their mistakes. If you hear about another pupil, say that you believe it; and never repeat it for you it is not true.

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The Conductor's Baton

By E. H. Pierce

IN EARLIER days it was the custom, even in the case of symphony orchestras and the large aggregations of voices and instruments taking part in operas and oratorios, for the leader to sit at the piano (or the harpsichord, its predecessor), and set the tempos by his own playing, aided to some extent by occasional motions of the head or hands. In some cases, however, the chief first-violinist served as conductor. This arrangement is still in constant use with the smaller theater orchestras, but for adequate guidance of large bodies of singers or players, nothing takes the place of an efficient conductor who directs with the baton.

One of the earliest musical directors to adopt this now almost universal custom was Lully, the great French composer, but the baton he used was a large heavy staff or cane. The motions he made with it must necessarily have been quite different from those customary with a small light stick, but doubtless they served the same purpose. Unfortunately, he became a martyr to his use of the baton: in the year 1697, while conducting a large choral work, he brought it down on his own foot so heavily as to cause a wound which devel-

oped into an abscess from which he ultimately died.

It is impossible to say at just what date the use of the baton became general in European orchestras, but in 1820 Spohr as "guest conductor" introduced the custom into England. By the time of Mendelssohn it had become so well-recognized and general that Berlioz published an instructive essay on the art of conducting with the baton, which is still one of the standard works on the subject. When Berlioz and Mendelssohn met at Leipzig in 1841, they exchanged batons as a gesture of mutual respect and friendship, Berlioz accompanying his with a clever little note couched in the vein of our own James Fenimore Cooper, whose "Leatherstocking Tales" were at that time having a tremendous vogue in Europe as well as in America: "To Chief Mendelssohn. Great Chief! We promised to exchange our tomahawks; here is mine. It is bigger, yours is plain; only the squaws and palefaces love ornamental weapons. Be my brother! And when the Great Spirit shall send us to the Happy Hunting-ground, may we hang up our tomahawks together at the gate of the council-house!"

American Musical Criticism of Other Days

By Adrian Anderson

A YOUNG gentleman, attached to an American paper, went to hear Emma Abbott sing, and this is the way it affected him:

"Miss Abbott is beautiful as an angel, and was dressed in green. Her voice is sweet as the tender accents of a mother crooning her only babe to sleep, and strong as a tempest when it roars in the forest and smashes the monarchs of the woody

vales. Listening to her, the soul is lifted on the wings of infinite joy, and soars into the realms of eternal glory. When she ceased singing we fell back again to earth, and were stunned by the concussion as though we had fallen from the top of a four-story house or been hit in the stomach by a mule."—from a very old newspaper clipping.

New Music Books Reviewed

Self Help for the Violinist ("The Strad." Library, No. XXV 11). By Sid. G. Hedges; 168 pages, several illustrations, and musical examples; bound in cloth. Published by the Strad, Office, 2 Duncan Terrace, N. 1, London, Eng.; Chas. Scribners Sons, 597-599 Fifth Ave., New York City.

This work, by Sid. G. Hedges, the well-known English writer on musical topics, should be in the hands of every young violinist, for it is full of helpful ideas, and contains many hints not ordinarily found in books of this character. Mr. Hedges has the happy faculty of making everything interesting which he writes about, and the present work is no exception. This book will be of especial interest to the student who is trying to learn violin playing without a teacher, or with a limited amount of instruction. Among the chapters of unusual interest are those on: "The Teacherless Student," "Teaching as a Profession," "Why Play Scales?" and on "Making Lessons Interesting." It would take a great amount of a violin teacher's time to tell his pupil the information contained in this valuable volume, which the pupil can learn for himself by getting and reading it.

Voice Training. By W. S. Drew. Bound in boards; seventy-five pages; illustrated. Published by the Oxford University Press at \$1.20 per copy.

This small volume does not attempt to deal with those subjective sensations which accompany the production of a well-produced tone—that part of voice culture which can be successfully pursued only under the personal direction of a skilled teacher. It does point out to the student the relation of the theoretical to the practical side of the art; and at the same time gives warning of some of the things which cannot be done safely with the voice. Taken in all it is a most practical little book whose councils may be taken as a quite reliable guide for the young singer.

Bach's B Minor Mass. By C. Sanford Terry. Flexible paper cover; forty-seven pages illustrated. Published by Oxford University Press at 50 cents per copy.

The object of the series which includes this book is to provide students and concert-goers with reliable guidance to the classics, more solid than that afforded by annotated programs. And this one serves its purpose

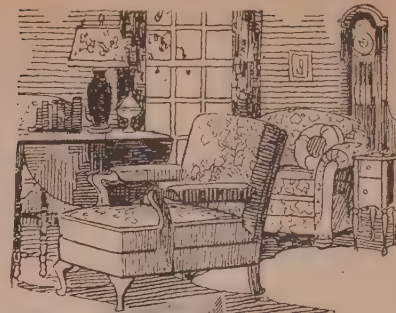
more than well. The history and structure of the work are carefully noted. Each movement is carefully analyzed and the leading themes quoted for the guidance of the student of the composition. The perusal of this little book would be a most valuable preparation for anyone contemplating a hearing of this great masterpiece of choral music.

The Margin of Music. By Edwin Evans. Bound in boards; seventy-one pages. Published by Oxford University Press at \$1.20 per copy.

The contents of this interesting little book are taken from articles contributed to *Musical News* and *Herald* while the author was editor of that journal. In the various chapters he has discussed fearlessly certain themes of interest to the professional musician as well as the attendant at concerts and opera. Evidently the writer has delved deeply into musical annals as well as into the fundamentals of the art; so his affirmations may well be given careful consideration by the profession and student.

Fugitive Notes on Some Cantatas and the Motets of J. S. Bach. By W. G. Whittaker. Oxford University Press (American Branch); 298 pages; numerous notation examples. Bound in cloth. Price, \$4.20.

Twenty-one of the cantatas and motets are carefully analyzed as to their harmonic structure, their form and their spiritual contents in this interesting book. Many examples are given of Bach's marvelous skill in the use of the orchestra and his unerring choice of the instrumental tone color best suited to produce the effects he desired. Some suggestions upon the interpretation are given, and how to obtain the proper balance of tone and orchestra. The dangerous subjects of the replacement of obsolete instruments by those in use to-day is touched upon with discretion. Three appendices will be of great use to the conductor and the student. The first contains an alphabetical list of all the cantatas and a summary of the instruments required in the performance of each of them. The second contains a list of the cantatas translated into English with the names of the publishers, while the third gives a list of the secular cantatas. Altogether it is a remarkable work, admirable alike for its erudition and its practicality.



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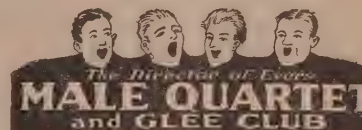
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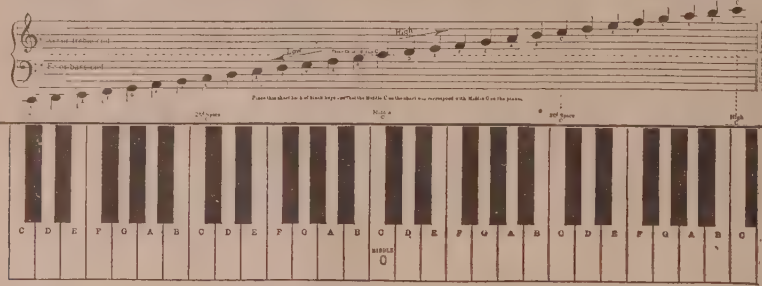
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SUNDAY MORNING, MAY 2nd
ORGAN
PastoraleRogers
ANTHEM
(a) O, for the Wings.....Mendelssohn
(b) The Lord Reigneth.....Stults
OFFERTORY
O! Lord Most Mighty (Solo,
A.)Wooler
ORGAN
ToccataRogers

SUNDAY EVENING, MAY 2nd
ORGAN
Night SongSchuler
ANTHEM
(a) How Excellent is Thy
LovingkindnessBarnes
(b) Light of the World....Brackett
OFFERTORY
At Eve, It Shall be Light
(Duet, S. and T.).....Pontius
ORGAN
Grand ChorusBecker

SUNDAY MORNING, MAY 9th
ORGAN
Morning PreludeCummings
ANTHEM
(a) I Will Extol Thee.....Coerne
(b) Before Jehovah's Awful
ThroneCranmer
OFFERTORY
Walking with Thee (Solo,
B.)Wooler
ORGAN
Finale a la MinuetHarris

SUNDAY EVENING, MAY 9th
ORGAN
Love's GreetingHastings
ANTHEM
(a) Still, Still with Thee..Federlein
(b) An EvensongHanna
OFFERTORY
Be with Us Still (Solo, S)...Jordan
ORGAN
Dedication Festival March....Stults

SUNDAY MORNING, MAY 16th
ORGAN
Song of the Angels.....Williams
ANTHEM
(a) Rejoice, the Lord is King,
Berwald
(b) Crown Him with Many
CrownsRoberts
OFFERTORY
King all Glorious (Solo, B)...Shackley
ORGAN
Coronation MarchMeyerbeer

SUNDAY EVENING, MAY 16th
ORGAN
RomanceHayes
ANTHEM
(a) King of Kings.....Shelley
(b) Hail! Thou Once Despised
JesusBrackett
OFFERTORY
Cling to the Cross (Solo,
A.)Protheroe
ORGAN
Triumphal MarchCosta

SUNDAY MORNING, MAY 23rd
ORGAN
Shepherd's IdylleGeibel
ANTHEM
(a) Send Out Thy Light....Gounod
(b) God is a Spirit.....Bennett
OFFERTORY
Spirit Divine (Duet, S and
T.)Beach
ORGAN
Thanksgiving MarchLemare

SUNDAY EVENING, MAY 23rd
ORGAN
Andantino in D Flat.....Lemare
ANTHEM
(a) O, for a Closer Walk with
GodFoster
(b) Come, Holy Spirit....Rockwell
OFFERTORY
Then They that Feared the
Lord (Solo, T).....Hosmer
ORGAN
March of the Priests.....Mendelssohn

SUNDAY MORNING, MAY 30th
ORGAN
BarcarolleOffenbach
ANTHEM
(a) I am Alpha and Omega..Stainer
(b) Stand Up and Bless the
LordPike
OFFERTORY
The Lord of Life (Solo, A.)..Grunn
ORGAN
Festival MarchNessler

SUNDAY EVENING, MAY 30th
ORGAN
Song of India.....Rimsky-Korsakov
ANTHEM
(a) Hail! Gladdening Light..Nichol
(b) The Sun Shall be no More
Thy LightWoodward
OFFERTORY
Fairer Lord Jesus (Solo, S)...Marzo
ORGAN
MarchGounod-Roberts

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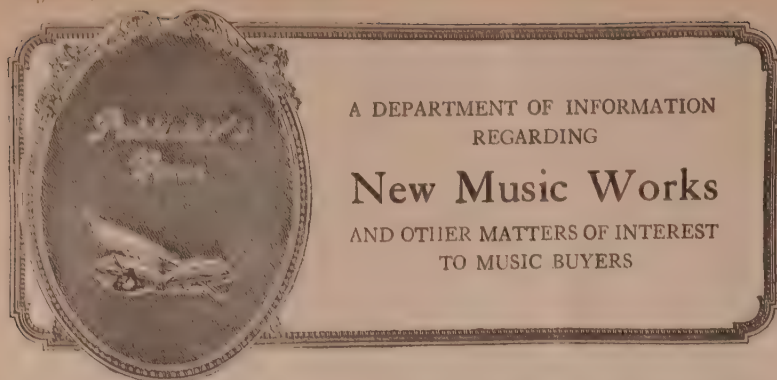
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Advance of Publication Offers Withdrawn

The withdrawals from advance of publication this month include two Easter numbers, the new Easter cantata, *King of Ages*, by R. M. Stults, and the Easter service, *Raised in Glory*. The regular price of the Easter cantata is 60 cents, which of course is subject to discount for quantities. Choir Masters may secure a copy of this cantata for examination. The Easter service now sells for 7 cents a single copy, 80 cents a dozen, \$3.25 in lots of 50 or \$6.00 in lots of 100.

Suite—Two Pianos, Four Hands, by Arensky; *New Overture Album for Piano Solo* and *New Overture Album for Piano Duo* also are withdrawn from advance of publication. The *Arensky Suite* is issued in the *Presser Collection* and teachers or pianists desiring this Suite will do well to specify the new edition in the *Presser Collection*. The price of it is \$2.00.

The *New Overture Album for Piano Solo* is \$1.00 and the *New Overture Album for Piano Duo* is \$1.50. Many have looked upon piano Overtures as being only within the domain of the accomplished pianist. These excellent volumes give delightful Overtures of the lighter type and the average pianist who loves good music will enjoy these numbers. Both these Albums should be in the pianist's library and the piano teacher will do well to examine them for their possibilities, not only in piano teaching but also for what they suggest for pupils' recitals.

World of Music

(Continued from page 167)

The American Grand Opera Company, of Portland, Oregon, has been incorporated for purpose of presenting only unpublished Grand Operas composed by American musicians. Composers and others desiring detailed information may secure the same by writing to the American Grand Opera Company, 408 Fine Arts Building, Portland, Oregon.

Eurydice Chorus Award of One Hundred Dollars, offered through The Art Alliance of Philadelphia, for a chorus of women's voices, has been voted to Franz C. Bornschlein, of Baltimore, for his composition "Arethusa." Honorable mention was given to Adolf Weidig, of Chicago.

The Matinee Musical Club of Philadelphia, on December 19, presented "Hansel and Gretel" in English, at the Metropolitan Opera House. All the cast were from the Opera Class of the club; the chorus was chosen from the Matinee Musical Club Chorus; and the orchestra consisted of members of the Philadelphia Orchestra. Alexander Snaulons conducted the performance which was of excellent quality throughout; while Marie Stone Langston as *The Witch* made her rôle the most distinctive, vocally and histrionically. The opera was followed by a pantomime-ballet, "A Night of Enchantment," under the direction of Caroline Littlefield, which was a real triumph of terpsichorean and theatrical art.

Berlioz's House in the Montmartre district of Paris, where he composed "The Damnation of Faust" and others of his works, is to be demolished. A protest has been raised by the admirers of the composer who passed in procession before the house as a token of farewell.

A Mozart and Wagner Festival of opera is to be held at Munich, beginning the first of August and continuing till the middle of September.

Eugene Gigout, noted Parisian organist, died December 30, at the age of eight-two. Gigout was especially noted for his improvisations, in which he was somewhat of a pioneer. He had toured largely in England and on the continent.

The 102nd Performance of Handel's "Messiah," by the Oratorio Society of New York, was given in Carnegie Hall on December 26, with Ethyl Hayden, Nevada Van der Veer, Judson Locke and William Gustafson as soloists, and the bâton in the hand of Albert Stoessel.

A National Opera Trust, with the Earl of Clarendon as chairman, is in formation in England. An appeal is being made for subscriptions to a two-and-a-half-million-dollar fund, the income from which is to be used to promote opera throughout the Empire. Many of the most prominent British musicians are in the movement.

Franco Alfano's "Resurrection," a four-act opera based on the thrilling novel of Count Leo Tolstol, had its American premiere at the Chicago Auditorium, by the Chicago Civic Opera Company, on December 31, 1925, with repeated ovations for all concerned in the performance. Mary Garden, in the principal rôle, accentuated the brilliance and success of the interpretation.

Eugene Goossens, on January 7, conducted the first of a series of six performances of the New York Symphony Orchestra, at Carnegie Hall, to be given under his bâton. For three seasons Mr. Goossens has been conductor of the Rochester Symphony Orchestra. He has led concerts of the Royal Philharmonic and London Symphony Orchestras at Queen's Hall and performances of the British National Opera Company at Covent Garden.

Covent Garden Theatre, among the most famous of opera houses of the world, is reported to have been declared unsafe, and pressure is being brought to bear on the London County Council to have it razed.

The Fiftieth Anniversary of the M. P. Moller Organ Company at Hagerstown, Maryland, was celebrated on December 8 by a "Jubilee Banquet" at which the three hundred and fifty employees of the firm and two hundred and fifty invited guests entered heartily into the festivities.

"Liana," a One-Act Opera by Dorothea Beloch, who is partly American, has had a successful production during a brief season of opera at the Teatro Nazionale of Rome.

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Mr. Phillips was engaged by the Theodore Presser Co. in 1906 and virtually has grown with the organization, since then there were around 100 employees, whereas now there are over 350.

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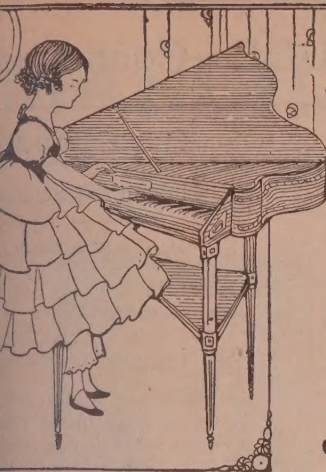
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The Mocking-Bird

By Edna M. Schroerer

Peter, come here! Come here!" the mocking-bird. He came up from her practicing. The way. But soon he came back to his little heart in joyous melody.

Here! Come here! Cheer!

"er," thought Elsa, "if my practice is as beautiful as that. That's better. Pretty, pretty, pretty." "I'm doing better. Mother, did you hear! Come hear! Hear! Hear!"

He's calling the other birds to help him. I'll play my best so they'll want to come."

There was a person, who could not play a tune, with some daily practice he learned one very soon.

The Piper

The JUNIOR ETUDE readers from the ends of the earth are sending him his picture. A touch of Scottish blood is in him and he is playing the wild, weird, pre-historic bagpipe of Scotland—the bagpipe which he is very proficient, although he is only fourteen years old. How many readers have heard, or have to play a bag-pipe?



Marjorie's Secret

By Evelyn Nutter

LITTLE MARJORIE was so excited that her cheeks burned redder and redder when the train stopped. She kept very close to her father as they walked through the huge depot. Marjorie thought she had never seen so many people in her life, and she wondered why they were all hurrying so fast. Then she saw grandmother coming toward them hurrying as fast as the others. Before long they were in grandmother's car, being whisked through the streets.

Marjorie was to stay with grandmother all winter. She had lived on a ranch far out in the hills, and now everything in the city looked strange and wonderful to her. She thought everything in grandmother's house was very beautiful, especially the piano. She stood looking at it before she would even take off her coat and hat, because on the ranch they had no piano.

"Grandmother," she begged, "will you teach me to play on the piano this winter?" Grandmother laughed. "Why, dearie," she said, "one winter is not very long; but I'll try and, if you really practice, perhaps you will learn to play a little."

Marjorie smiled happily, for she had a secret. Her father knew it, but he did not tell, of course. This was her secret: Out on the ranch her father had marked out a keyboard on a table, and had shown her where all the notes were. And he had made up finger exercises for her to practice. None of the notes made any noise at all, but the practice had made her fingers limber and strong and obedient.

"Will you give me a music lesson tonight, grandmother?" asked Marjorie. She could hardly wait to begin.

So after supper grandmother played the most beautiful music for Marjorie. Her fingers marched up and down like soldiers; they danced here and there like fairies. It made Marjorie think of the brook running over stones, and the birds trilling, and horses galloping—galloping.

Then Marjorie had her first piano lesson.

When it was over grandmother looked at Marjorie's father, and her eyes twinkled.

"Now," she said to him, "tell me the joke. If Marjorie never tried to play a piano before, why does she know so much about it?"



Then Marjorie and her father laughed.

"Shall we tell her, Marjorie?"

"Yes," replied Marjorie. "We might tell her now. I thought she would be surprised."

So they told grandmother about the funny table and everything.

"Well, Marjorie," said grandmother, "any little girl who has enough perseverance to practice on a table like that, ought to have a reward."

"I thought it was fun," said Marjorie; "and if you teach me to play now, that's a pretty good prize."

"If Marjorie learns to play some this winter," said her father, "there will be a prize for her."

Marjorie clapped her hands. "What will the prize be?" asked grandmother.

"The prize will be a piano of her own, out on the old ranch!" said her father.

"Then," said Marjorie, throwing her arms around his neck, "I will never have to practice on that flat old table again."

"Never again!" said her father.

"Never again!" said grandmother.

And she never did.

Forming the Scale

By A. B. Phillips

Listen, children, and I'll tell
A rhyme you all should know;
Of sharps and flats, and what they mean,
And just where they should go.

In every diatonic scale
Two half-steps you will find;
Twixt three and four, and seven and eight,
Now keep this fact in your mind.

For signatures—some sharps or flats—
You'll find in every key;
Except the one we build upon—
Which is the key of C.

To form a sharp scale, start on G,
A fifth above the old,
Then sharp the seventh as you go;
This rule will always hold.

The last sharp is the seventh tone
Of every scale, you know;
The line or space above this one
You may be sure is "do."

But if you wish a scale in flats,
Count four from middle C,
Then flat the fourth—the scale is formed—
'Tis plain as plain can be.

The last flat shows the place of "fa,"
The fourth note of the scale;
Now children dear, observe these rules,
They'll never, never fail.

Question Box

DEAR JUNIOR ETUDE:
In case you did not receive my first letter, I am writing another. Will you please tell me the interpretation of *Souvenir*, by Drdla and *Prelude* in C₂, by Rachmaninoff. I have tried to find this information myself.

L. McL., California.
Answer—There are no real "stories" connected with either of these pieces. Some say the *Prelude* represents the Bells of Moscow, but this is not correct. Play the *Souvenir* in a happy, graceful way, and the *Prelude* in a more sombre, tragic manner.

DEAR JUNIOR ETUDE:
I have never written to you before, though I have taken the *ETUDE* for almost two years. There are several junior music clubs in town; almost every teacher forms her pupils into a club and gives recitals. I do not take lessons from any of the teachers in town, but my mother knows a lot about music and so does my father. He took a course in the university and they teach me. The piano in our home is going most of the time. I do not need to be urged to practice. I always try to keep the pieces I've learned a long time ago fresh in my memory. Some of my friends make fun of me for this. I have been wondering if it is not better to remember the old pieces and keep them in one's mind than to learn them and then forget them. I wish you would tell me, and I would like some opinions of the other Junior readers, too.

From your friend,
ELSIE BENDER (Age 13),
Nebraska.

Answer—It is ever so much better to keep the old pieces fresh in your memory, and that is what all good musicians do. Some day your friends will be sorry that they did not try to do likewise. Some of the great concert pianists play pieces in public which they learned many years ago.

A Little Lesson.

Exercise daily your fingers, don't stru M
Time and patience work wonders for yo U
Use your head as well as your hand S
Determination profits you, and I
Encourage all young students of musi C

Priscilla A. Holdom.

Mothers! Teachers!



With children hearing so much hilarious popular music how can a keen sense of beauty in sound be developed unless the true forms of music are heard frequently in schools and homes?



BLANCHE FOX STEENMAN

has made a valuable offering to all interested in developing the musical appreciation of young folk in the volume

Gems of Melody and Rhythm

For the Pianoforte

AN idea of this volume may be had in a glance at the contents given below. These excellent numbers are accompanied by interpretative hints for suggesting to the juvenile mind how one number has the rhythm of *Skipping*, another of a *See-Saw*, and still others that suggest a *Stately Procession*, *Rocking*, *Hammering*, *Flying Waves*, *On Tiptoe*, *Peace at Even*, *Surprise*, *Dreaming*, etc. In adopting rhythmic music of the old masters and other good writers to some physical activities of the young and to the moments of rest and quietness, music that is uplifting in character, we have the ideal way for developing in children the love of the best in music. Altogether close to seventy numbers are in this compilation, some in their original form, while others are arranged or simplified. This keeps the rhythms clear, and also keeps them within the range of the average performer.

CONTENTS

COMPOSER	TITLE
BACH	Gavotte, from "6th 'Cello Suite."
BRAHMS	Valse, Op. 39, No. 15.
BEETHOVEN	Andante, from "Sonata, Op. 26."
	Andante Celebre from Op. 14, No. 2.
	Menuet in G, No. 2.
BIZET	Carmen March (Toreador).
BROUNOFF	Indian War Dance.
CADMAN	In the Pavilion.
CHOPIN	Funeral March.
	Prelude, Op. 28, No. 7 (in A).
	Prelude, Op. 28, No. 20 (C Minor).
	Valse, Op. 34, No. 1.
DURAND	First Waltz, from "Spinning."
DUTTON	Juggler.
DVOŘAK	Humoresque.
FONTAINE	Swing Song.
GLUCK	Dance of the Spirits, from "Orpheus."
GOUNOD	Flower Song from "Faust."
	March Romaine.
	Waltz, from "Faust."
GRIEG	Anitra's Dance, Op. 46, No. 3.
	Watcher's Night Song, Op. 12.
HANDEL	Harmonious Blacksmith, The.
	Largo, from "Xerxes."
	Lascia Ch'io Pianga.
HAYDN	Andante, from "Surprise Symphony."
	Gipsy Rondo, from "Finale Trio in G."
	Oxen Minuet.
	Theme, from "Symphony No. 20."
ITALIAN FOLK SONG	Santa Lucia.
MASCAGNI	Intermezzo, from "Cavalleria Rusticana."

COMPOSER	TITLE
MENDELSSOHN	Consolation, Op. 30, No. 3.
	Kinderstuck, Op. 72, No. 1.
	Priests' March, from "Athalia."
	Spring Song.
	Tarantella, Op. 102, No. 4.
	Wedding March.
MEYERBEER	Coronation March.
MOZART	Allegretto, from "Quartet in F."
	Don Juan Minuet.
	Minuet, from "Symphony in E Flat."
	Theme, from "Sonata in A."
OFFENBACH	Barcarolle, from "Les Contes d'Hoffmann."
REISSIGER	Weber's Last Waltz.
RHODE	Boys on Parade.
ROSSINI	Fanfare, from "William Tell."
RUBINSTEIN	Melody in F.
SCHUBERT	Marche Militaire, Op. 51A.
	Serenade.
SCHUMANN	Album Leaf, Op. 68, No. 30.
	Cradle Song, Op. 124, No. 6.
	Hunting Song, Op. 68, No. 7.
	Joyous Peasant, Op. 68, No. 10.
	Marseillaise, from "Two Grenadiers."
	Nocturne in F, Op. 23, No. 4.
	Slumber Song.
	Soldiers' March, Op. 68, No. 2.
	Traumeri, Op. 28, No. 19.
	Wild Horsemen, Op. 68, No. 8.
STRAUSS	Beautiful Blue Danube, The.
THOMAS	Gavotte, from "Mignon."
VERDI	Anvil Chorus, from "Il Trovatore."
	March, from "Aida."
WAGNER	Lohengrin Bridal Chorus.
	Song to the Evening Star.
WEBER	Invitation to the Dance.
WILSON	Shepherd Boy, The, Op. 4.

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This volume is ideal in the material it furnishes for playing to the young and also will prove attractive to others who want good music to just play but at the same time are limited in their pianistic proficiency.

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JUNIOR ETUDE—Continued

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Music for Boys." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of March. Names of prize winners and their contributions will be published in the issue for June.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

WHAT MUSIC IS DOING FOR ME

(Prize Winner)

As music is one of the best arts known to man, it is doing much for me. It is strengthening my mind, which enables it to function more rapidly. It helps me to appreciate classical music. As I play in different concerts it raises me to the best of society and also enables me to perform before the public. Music affords me great pleasure during my leisure time. Music inspires me to greater service of the art. It is teaching me to practice the motto, "Whatever is worth doing is worth doing well."

DONALD RUCH (Age 14), Ohio.

WHAT MUSIC IS DOING FOR ME

(Prize Winner)

If I have the talent of music, either vocal or instrumental, which I have, it is my duty not only to myself but also to my friends and society in general, to improve these talents. These talents are not given to everybody; neither can they be successfully acquired. For those reasons, then, I should make good use of them. While I may never use them in gaining money, I can use them in giving back to society some of the things I have received from it. Music makes me feel that I have something I can share with others, which I am surely going to try to do. Music helps to interpret some of the finer things of life. It also helps me to determine my future.

BERNICE HUFFMAN (Age 12), Iowa.

WHAT MUSIC IS DOING FOR ME

(Prize Winner)

Music is the language of the angels. What could be more sweet, beautiful or strengthening than the voice of an angel urging one onward and upward? Music is doing great things for me. It makes life happier and pleasanter for me. In my spare hours it is a useful pastime. Music assists me in entertaining my friends. It is the life of a party. When I hear a piece of good music I can understand the author's emotions. Music helps me to appreciate God's great gifts and strengthens me to do His will. At church the hymns seem to lift me higher and nearer to God.

MARGARET SCHWIND (Age 12), Texas.

Honorable Mention for January Essays

Dorothy Miles, Gwendolyn Lodge, Eleanor Fisher, Frances Lawson Scott, Dorothy Schulman, Elizabeth Wright, Grace Levenhaupt, Crystal Stevens, Virginia Magruder, Phyllis Wallace, Donna Kendall, Ruth Goodale, Katherine Kamper, Genevieve Reising, Genevieve Johnson, Sarah Bess Renfro, Madeline Coffman, Mary Jane Pearce, Dorothy Klump, Catherine Hennessy, Mary Phalen, Gertrude Helmer.

Letter Box

DEAR JUNIOR ETUDE:

In as many of your letters as I have read I have not seen any from this State, so I shall try to present Montana to the musical circle, although it offers really no opportunities for the musical student. In the larger towns and cities musical entertainments are more frequent. They have music in the town in which I live, but it is not what the musician would call real music. There is no music club here of any kind, and there seems to be no desire to start one, so from what little I have written you may see that America has not spread and tried to advance music to the best of its abilities as yet, even within its own borders.

From your friend,
MURIEL McDONALD (Age 14),
Montana.

Puzzle Corner

Hidden Musicians

By Ernestine Buck

In each of the following you will find a musician's name, spelled in the order:

1. Halt! ho, master, see the ahead?
2. Eraf, fan your little brother.
3. The mother put Flo to work.
4. It was a model garage.
5. The teacher found Ross in.
6. With what a muscle men till
7. We berried in the woods all
8. The father tenderly kissed t
- hand Elsa held up to him.
9. Political anger and strife a
- ments to civilization.
10. The cook rang the bell in i
- to dinner.

Answer to Composer Square Puzzle

December

Bach, Debussy, Haydn, Elgar, Liszt, Gluck, Chopin, Wagner, Gounod, senet.

Prize Winners for December

Mary Lindgren (age 13), New Jersey
guirite Shminton (age 10), Alabama
Mize (age 12), Alaska.

Honorable Mention for December

Anna Rator, Grace Levenhaupt, Oliver, Louise Taylor, Edmund Luck, Vivian Bronard, Helen G. Luthy, Claire Hull, Mildred Ondinot, Evelyn, Lorene Shisler, Robert Shisler, Leonard, Loretta Roder, Antoinette Savan, Scanlan, P. H. Chabot, H. Larauch, Helen Webster, Phyllis Morgan, Chase, Cecelia Eagar, Helena Eagar, cott, Maurice Jonas, Elizabeth Gallie, Bell, Harold DeBlanc, Shirley DeBlanc.

Letter Box

DEAR JUNIOR ETUDE:

For the first time I am writing to received three copies of THE ETUDE from my teacher, and liked them so I have subscribed.

I have been taking lessons for now, once a week, and am in grade you think I should be further advanced to walk a mile and a half for bid, but now I have a piano.

From your friend,
DIANA CHRISTIEN (Age 10),
Lumby, British Col.

N. B.—Several times the JUNIOR ETUDE received letters from readers who had about having to go a distance for music; but this is the first time anyone told about walking a mile and a half for music! That certainly shows a fine spirit, any boy or girl who is earnest enough that deserves to become a fine musician, and the JUNIOR ETUDE hopes they will become one.

DEAR JUNIOR ETUDE:

My music teacher has made a list with each pupil's name on it. Each gives us five questions on music to We find some of our answers in THE ETUDE. The pupils who have practiced an hour a day and have a good lesson with questions right get an excellent gold star. If they have a good lesson star is given. If a fair lesson, a blue star. If a poor lesson, a red star. When it is finished, the one with the most gold will receive a prize. I have all gold stars.

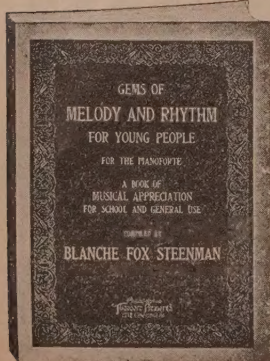
I read the JUNIOR ETUDE every month and enjoy it very much, especially the puzzles. I like to write short stories and say. Last week I wrote one called "Where a Will There's a Way."

I practice the piano at least one hour a day and enjoy playing very much. I have taken THE ETUDE two years and learned of the pretty pieces in it.

I saw in the August ETUDE a picture of Ethelbert Nevin. We sang a piece with him when I graduated from grammar school this year.

I wonder how many of the JUNIOR ETUDE can swim before they leave grammar school. I go swimming nearly every day, and have a lake right in front of our school. We live next door to the school. So in warm weather not only makes you but also keeps you nice and cool.

From your friend,
GRACE CARR (Age 10),
New Jersey.



MARCH! SPRING! PLANTING TIME!

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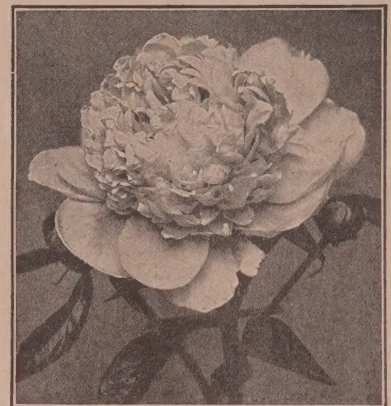
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